

STAR WARS GALAXY

MAGAZINE

WINTER 1997

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STAR WARS GALAXY MAGAZINE

Cover by Joe Jusko (see p. 18)

Rebel Report

Welcome back, STAR WARS!

Communiqués

Readers' letters and e-mail

Around the Galaxy

Special Edition new products...

Dark Forces graphic novel...

Plus, Galaxy Giveaways

COVER ARTIST'S PORTFOLIO JOE JUSKO

There's nothing ordinary about his wild and woolly fantasy art

THE MAKING OF THE SPECIAL EDITION

How George Lucas directed the enhancement of his trilogy

LETTING THE WORLD KNOW... STAR WARS IS BACK!

A flurry of pre-release publicity and promotion paved the way

SOUNDING OFF

Remastering the soundtracks

SPECIALIZED COMIC

Dark Horse Special Edition series

FOLD-OUT POSTER

A photo-filled guide to key new scenes in the Special Edition



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"SANDBOUND ON TATOOINE"

Roleplaying game adventure
starring Platt Okeefe and a ronto

CUSTOMIZABLE CARD GAME ICE WORLD COMETH

DARK HORSE MINI COMIC

"THE SHADOW STALKER": Chapter Two

A series by Ryder Windham

The Galactic Bazaar

Where STAR WARS fans and
collectors meet:

- Topps' STAR WARS Cards
- Trading Card Price Guide
- Family of Fantastic Fans
- "Design An Alien" Finale
- Collectors' Comlink: Q&A

Game Room

LucasArts Entertainment is
again pushing the envelope with
a new real-time game, Rebellion

Cyber Notes

The Special Edition fills the Net

Use the Force

Special Edition trivia contest

January 18th was a freezing-cold Saturday morning in Manhattan, with an Arctic wind gripping New York in a Hoth-like vise. Wisely, the folks at the Ziegfeld Theater on 54th Street opened the doors early, opting not to make the invited media and fans wait in the frost-bite conditions for the 10:30 a.m. preview screening of *STAR WARS*, the *Special Edition*. One of the *SWGm* staffers arrived at 9:30 to find the center section nearly filled with anxious guests (but he got his preferred front-row seat).

Even though this handpicked audience of adults and kids was somewhat skewed, there was a genuine buzz of anticipation as the lights went down at about 10:50. When the *STAR WARS* logo flashed upon the magnificent theater's screen and the famil-

iar John Williams music blared in all its remastered glory, the crowd went crazy. The two-year wait for the enhanced trilogy was going to be well worth it.

I knew about the restored color, gussied-up effects, new scenes, computer-generated creatures and other work that went into the *Special Edition*. Finally seeing it in motion instead of as still pictures was thrilling, espe-

cially in combination with the revitalized, seat-rumbling soundtrack. Honestly, though, simply seeing *STAR WARS* on the giant screen again was thrill enough.

I was 23 in 1977—old enough to appreciate the original as a great movie and young enough to ooh and aah. I didn't see it umpteen times then, yet it remains a seminal moviegoing experience. So I wasn't sure beforehand if seeing the *Special Edition* would equal that feeling, or if I'd just be watching for and reacting to the new and improved stuff.

Neither was the case. No, I didn't feel 20 years younger or anything else patently nostalgic. I did, however, get the same kind of timeless enjoyment that I had felt two decades earlier. *STAR WARS* is still a marvelously told story of friendship, loyalty and self-realization. It's still a classic adventure pitting the forces of good against evil. The revamped effects are bigger and louder versions of already spectacular ones. Best of all, the original, innocent charm is the enduring ingredient.

As much as *STAR WARS* is recognized as the ground-breaker for high-tech filmmaking and movie merchandising, story and characters are

the foundation of its success—then and now. That's what came back to me in a 105 minutes of movie déjà vu.

Standing at the end, cheering and applauding with the rest of the audience, I was already anticipating similar emotions for the *Special Editions* of *Empire* and *Jedi*. Knowing that I only had to wait weeks instead of years, I clapped harder.

So what do you think of the *STAR WARS* Trilogy *Special Edition*? We're anxious to hear reactions from the greatest fans in the galaxy, and we'll print a representative sampling in the next issue. Please send us yours, snail mail (the address is on the letters spread) or e-mail (swgmtopps@aol.com).

Until the next issue... May the Force be with you, always.

Bob Woods

Welcome Back!



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TRADING CARDS

♦ Is it my imagination, or has NBC hired a lot of writers who are *STAR WARS* fans? This season most of the [NBC] comedies I watch had at least one reference to *STAR WARS*. The *Friends* premiere had repeated references to Leia in her slave girl costume. CHRIS BEMIS, Harmony, ME

EDITOR'S NOTE: How about Saturday Night Live's faked *STAR WARS* auditions by Christopher Walken (Han), Richard Dreyfuss (C-3PO) and Walter Matthau (Obi-Wan)?

♦ I was surprised to learn that there will be no *Shadows of the Empire* movie coming out. My friends and I were so excited about a new movie, and to then learn that it won't be [a movie was disappointing]. With all the hype surrounding it, you expect to see it coming. But will Mr. Lucas ever make it? MATT L., Pel-

man@206.31.62.10

EDITOR'S NOTE: While *Shadows* has plenty of grist for a movie, it is not part of the six episode film saga written by George Lucas for the screen. *Shadows*, meanwhile, seems to be thriving in its many other multimedia forms.

♦ I love your magazine. My favorite issue was probably #8. My favorite character is Jabba, and I was wondering if you'd ever consider doing an entire issue on him and his entourage. I had a few questions, though. The new Jabba looks too

skinny and has four fingers. Everyone knows Jabba only has three. Also, his head is too round and he has no tattoo on his wrist. Why is he like this? AUSTIN GREENE, Oklahoma City

EDITOR'S NOTE: The rotund Hutt, crime lord of Tatooine, certainly takes up a lot of space already, though it might be interesting to examine not only Jabba but Hutts as a species. Then we might learn more about their development, and realize that Jabba seen in the *Special Edition* is seven years younger than he is in *Return of the Jedi*, our heretofore first glimpse. A lot can happen—and grow—in that time.

♦ Jabba the Hutt sand sculpture on the beach at Wildwood, NJ, by (from left) MIKE WRIGLEY, JIM DOUGHERTY and TREVOR TERRANOVA.

♦ I DON'T UNDERSTAND: IS THE [SHADOWS OF THE EMPIRE] GAME JUST GOING TO BE FOR NINTENDO 64, OR WILL IT BE FOR COMPUTERS, TOO? PLEASE HELP ME OUT. STEVE PETTIT, STEVEPET@VISUALINK.COM

EDITOR'S NOTE: RIGHT NOW, SHADOWS, DEVELOPED WITH NINTENDO BY LUCASARTS ENTERTAINMENT CO., IS ONLY AVAILABLE FOR THE NINTENDO 64 SYSTEM.

♦ I'm a huge Wedge fan. Wedge is finally getting the treatment he deserves, in the *Rogue Squadron* novels and comics, and it's about time. Let's face it, he's a true hero. If it wasn't for Wedge saving Luke on the first Death Star run, Luke would have been history. Again, Wedge saved Luke's backside at the Battle of Hoth after Luke took a hit and lost Dack. Not to mention that Wedge blew up the second Death Star along with Lando. In the *Rogue* novels he's the main force in taking Coruscant. All this exposure and there is just no collectible on him. I think someone who has

been on two Death Star runs deserves at least a coin out of the new collection; instead we have bounty hunters who had a screen time of five seconds! There should at least be a Wedge card or figurine. Come on, all Wedge fans unite! Let's see Wedge Antilles get the recognition he so rightly deserves. KIRSTEN SHIELD, Toowong, Queensland, Australia

♦ Envelope art by ERIN DEAVILLE Greensburg, KY

♦ I really love your magazine, all except for how much you love Boba Fett. I mean, don't get me wrong, but Boba Fett is the BAD GUY! I mean he's cool and everything, but he's evil. If

he's such a boy scout, why'd he let Han Solo get frozen in carbonite? Maybe it's because when looking at it from Boba's point of view, Han's the bad guy. This is

COMMUNIQUE

not correct, though. People shouldn't kiss the feet of a guy who fell into a toothed mud pit. In my opinion, as cool as Boba Fett may be, I enjoy focusing on the real heroes, like Luke, Han and Chewie, and booing at that loser Boba Fett, thank you very much. Boba Fett has only a few minutes of screen time and his name is only mentioned once by Han. My point is that you shouldn't love a movie character because he wears a newfangled tin can. You should love characters for who they are and not what they have. BENJAMIN BERNTSEN, Windham, CT

I'M A COLLECTOR WHO LIKES TO SWAP *STAR WARS* ITEMS WITH OTHER FANS. I THINK IT WOULD BE A GOOD IDEA IF YOUR MAGAZINE HAD A CLASSIFIED AD SECTION WHERE COLLECTORS COULD BUY AND SELL THINGS. BRANDON SANGUINE, SCOTTSDALE, AZ.

EDITOR'S NOTE: NOT A BAD IDEA. WHAT DO OTHER COLLECTORS OUT THERE THINK? WE INVITE SNAIL MAIL AND E-MAIL OPINIONS ON THE SUBJECT.



Myth.

Legend.

Dark Lord of the Sith.

#11

Special Darth Vader Issue

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MAGAZINE**

♦ I'm of the few *STAR WARS* generation individuals who did not see the movies on the big screen when they [first] came out. So you can imagine my enthusiasm as the big day drew nearer. I have searched high and low since my first encounter with the *STAR WARS* trilogy for ways to fulfill my love for the genre. One of those methods has been role playing on the Internet. There are several active MUSHes (Multi User Simulated Hallucinations) for the *STAR WARS* universe that I think fans would be interested in. I would also love to comment on the magazine itself. I've been purchasing it since the first issue came out and refuse to miss a single one. It's great! Keep up the good work!!
Callileia@aol.com EDITOR'S NOTE: Thanks for the compliments. We'll look into MUSHes with some of our role playing friends.



♦ I am a die-hard fan of *STAR WARS*, and have been for quite a while. I read [in "Communiqués," Issue #9] that a kid on a school bus was criticized because of his love for *STAR WARS*. I just want to say that I am one of those kids, [too], and that if you like *STAR WARS*, let it show. They will all be eating their words when the new movies come out. MIKE LYNCH, lynched1@juno.com



♦ After convincing Mom to let them move the furniture out of the den, brothers and *STAR WARS* collectors JOHN and PAUL EDMONSON of Braxton, MS, snapped this shot.

♦ Envelope art by CHRIS COWDRILL Birmingham, England

♦ I have always liked *STAR WARS*. I can't wait until the Special Edition is released. I was born in 1980, and I have never seen the films on the big screen, but now I will be able to. I discovered SWGM while I was in my local comic shop. It is a brilliant magazine and has given me so much news and information about *STAR WARS*. ANDY RICHARDSON, England, 106500.344@compuserve.com

EDITOR'S NOTE: Thanks for the kind words, mate. You probably know by now that the *STAR WARS* Trilogy Special Edition is coming to the U.K. in March. And while we appreciate you reading SWGM, for local flavor, you might also check out Titan's official *STAR WARS* Magazine, published in London... if you haven't already.

BOBA FETT RAP

The name's Boba Fett
And I'm here to say
I'm the bounty man,
Gonna get you someday.

I'm really quite mean
So you'd better fret
'Cause I'm the nastiest dude
You have ever met.

I'm the Fett man,
You know you can't hide
'Cause I'll find you someday,
Stick my blaster in your side

Boba Fett. Boba Fett.
Yeah. That's my name.
I hunt for money
'Cause that's my game.

You thought I was done
When I fell in that pit
But I'm here to say
You'd better watch it.

STEVE PFARRER, Dorvac, Quebec

♦ FINALLY, AN ISSUE ABOUT FORCE USERS! YOUR DARK SIDE ISSUE (#8) ROCKS! I'VE READ EVERY ISSUE OF YOUR MAGAZINE, BUT STUFF RELATED TO JEDI AND THE FORCE IS MY ABSOLUTE FAVORITE. HOW ABOUT HAVING ONE OF YOUR MAGAZINES DEVOTED TO THE WOMEN IN THE *STAR WARS* UNIVERSE? PRINCESS LEI AND MON MOTHMA WERE GREAT ROLE MODELS FOR ME WHEN I WAS LITTLE, AND NOW THE STRONG WOMEN IN ALL THE NEW STORIES KEEP GETTING BETTER AND BETTER. HEAR THEM ROAR!
STEPHANIE LEE, LaSalle, Quebec

EDITOR'S NOTE: We've received several requests to print Mark Hamill's fan club address. Thankfully, the archivist of the Official Mark Hamill International Fan Club also wrote in to give us the correct and only address fans should use to write to Luke Skywalker's portrayer: Mark Hamill International Fan Club, P. O. Box 1051, Santa Monica, CA 90406 To address him on-line, the Official Mark Hamill Web Page is located at www.markhamill.com.

CORRECTION NOTICE TO READERS OF TOPPS' OFFICIAL *STAR WARS* 20TH ANNIVERSARY COMMEMORATIVE MAGAZINE: Photos of the characters Wedge and Biggs on pages 30-31 are with the wrong actor write-ups. As well, the caption under the photo of Garrick Hagon and Mark Hamill is incorrect. We regret the error.

WE INVITE your comments, criticisms, questions and suggestions. But, please, do not send unsolicited ideas, articles or art for Lucasfilm. Sorry, we cannot read or pass them on to Lucasfilm. All such submissions will be returned to the sender, unread. Mail letters to: *STAR WARS GALAXY MAGAZINE*, Communiqués, One Whitehall St., New York, NY 10004. Or e-mail us at swgmtopps@aol.com. We reserve the right to edit letters for length and clarity.

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ASTG-97

AROUND THE GALAXY

COMPILED BY JONATHAN MICHAEL BAYLIS

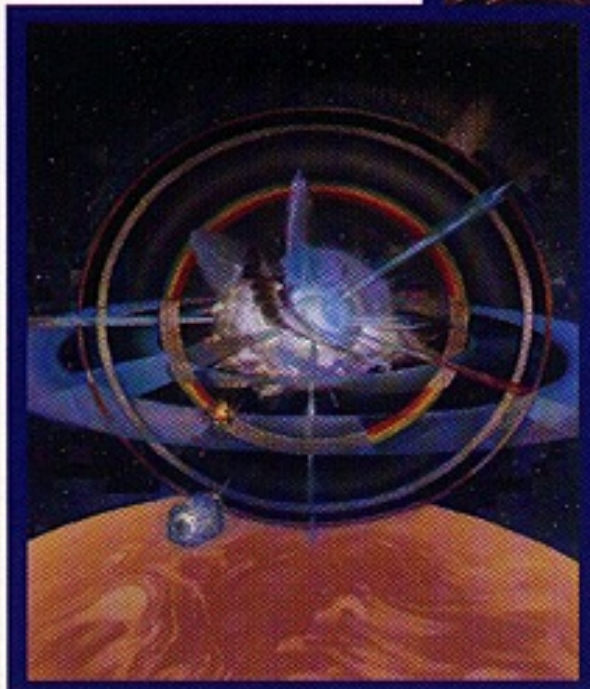
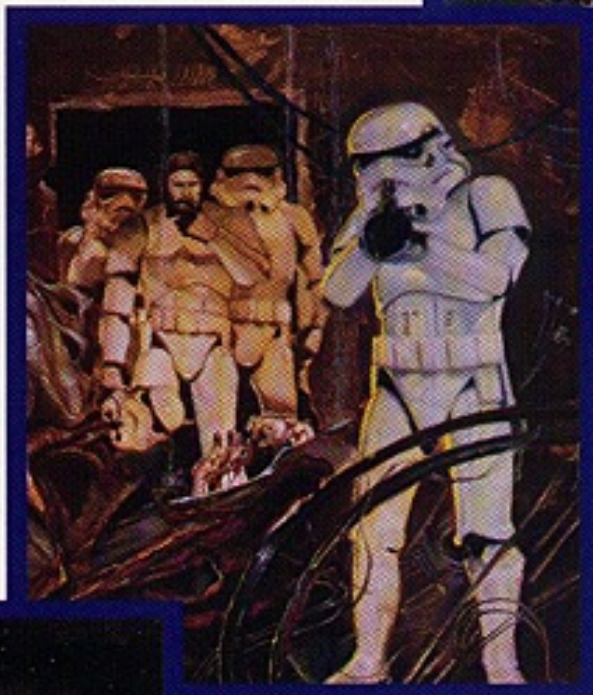
DARK FORCES FROM DARK HORSE



ARTFUL McQUARRIE VOLUME

Illustrator Ralph McQuarrie has enjoyed 20 years of fame as the production artist whose visionary designs helped shape the cinematic look and feel of George Lucas' adventures of Luke Skywalker. A celebration of McQuarrie's invaluable contributions has been assembled by Chronicle Books in a new 48-page volume that showcases stunning reproductions of McQuarrie's concept sketches, production art and matte paintings, as well as a detailed biography based on an interview with the artist. Also included in the handsome so-called ArtBox are 15 postcards, plus six original postage stamps available only in this edition.

DARK FORCES HAS BEEN A BEST-SELLING, CRITICALLY ACCLAIMED STAR WARS CD-ROM GAME FROM LUCASARTS ENTERTAINMENT. ITS SEQUEL, JEDI KNIGHT, IS PROVING TO BE EQUALLY POPULAR. NOW, DARK HORSE COMICS HAS PRODUCED A LITERARY COMPANION WITH *STAR WARS: DARK FORCES - SOLDIER FOR THE EMPIRE*, A GRAPHIC NOVEL BASED ON THE ADVENTURES OF KYLE KATARN, TO BE PUBLISHED IN MARCH. THE VOLUME CONTAINS 25 FULL-PAGE PAINTINGS BY DEAN WILLIAMS. THE STORY IS WRITTEN BY WILLIAM DIETZ.



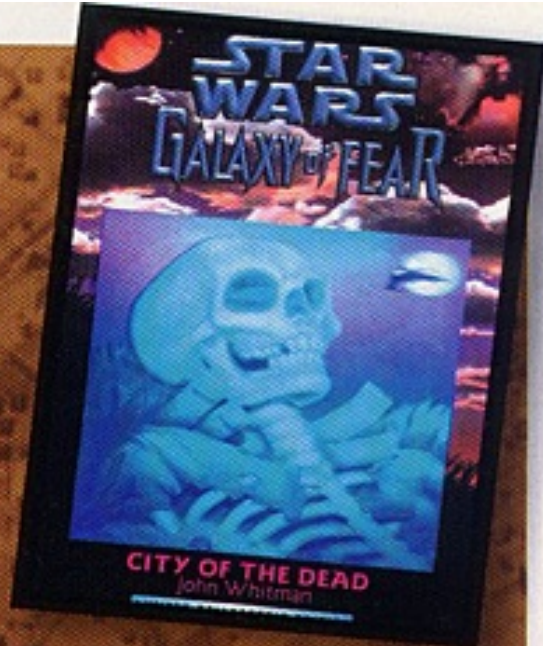
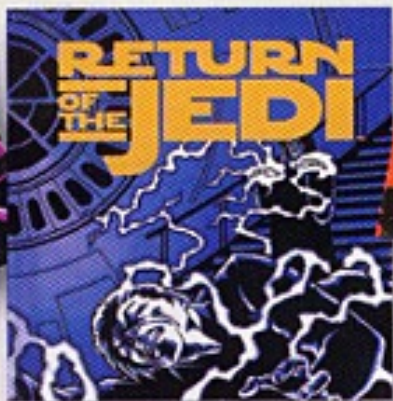
IN CASE YOU MISSED IT...

The February issue of *Disney Adventures* Magazine was a special one, largely dedicated to *STAR WARS*. Featuring a fantasy match-up on the front cover, pitting Darth Vader vs. *Aladdin* bad guy Jafar, the magazine included an alien gallery, Lord Vader's 10 worst deeds and a *STAR WARS* puzzle section.



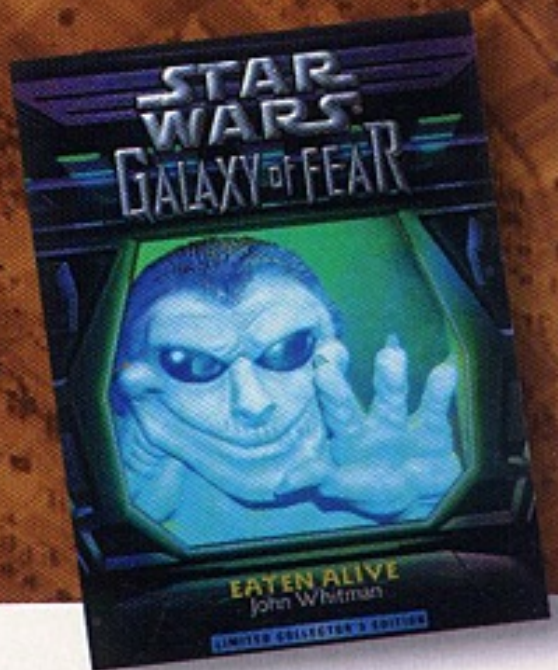
HANDY WORKS

Chronicle Books has issued three unique pocket-sized *STAR WARS* adventure books, each providing page-turning fun with a thrilling comic book feel. Titled for the trilogy's movies—*STAR WARS: A New Hope*, *The Empire Strikes Back* and *Return of the Jedi*—these compact editions evoke the action-packed adventures of bygone "big little books." They feel charmingly chunky in the hand and pack a wallop, featuring a two-color illustration on almost every spread. The three tiny dynamite packages are sure to appeal to kids, the young at heart and the millions of *STAR WARS* fans worldwide.



SPOOKY STORIES FOR KIDS

Along with thrilling space adventures, *STAR WARS* is now giving young readers goose bumps, too, inside the pages of the *STAR WARS: Galaxy of Fear* books. Published by Bantam Doubleday Dell, the first two titles in the series—*Eaten Alive* and *City of the Dead*—combine spine-tingling horror with stories starring new *STAR WARS* characters and cameos of old favorites. "It's an opportunity to look at a side of *STAR WARS* that has always been there, but hasn't been explored—the frightening side," says series author John Whitman.



RARE CHRONICLING OF STAR WARS

In a spectacular tribute to the STAR WARS phenomenon, Chronicle Books has published a new edition of The STAR WARS Chronicles, originally published in Japan, in the U.S. This deluxe, limited-edition book boasts the most comprehensive collection of photographs, production stills, sketches and outtakes from the trilogy ever assembled. Hundreds of images from the Lucasfilm Archives—which includes rarely seen props, costumes, creatures, models and other trilogy memorabilia—and previously unpublished material from STAR WARS TV specials, are brought together in a luxurious, slipcased volume. With its enticing size and elegant design, The STAR WARS Chronicles is the ultimate collection for serious fans.

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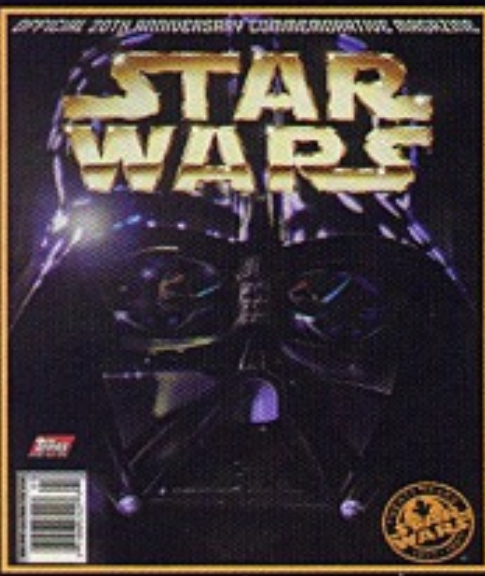


You won't underestimate the power of the Force after you've delved into the complex world of Darth Vader in our next issue. The Dark Lord of the Sith is in the spotlight as never before: reviled for his evil servitude to the Emperor and admired for his last-gasp heroism. Here's how Issue #11 will unmask Luke and Leia's treacherous patriarch:

- * Exclusive cover art of Vader by celebrated *Star Wars* illustrator Walter Simonson
- * A provocative, wide-ranging exploration of the Dark Lord's enigmatic persona
- * Columns examining Vader's role in *Star Wars* comics and video games
- * The history of Vader toys and collectibles, including an updated price guide
- * All-Vader fold-out poster and trivia contest

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SPECIAL EDITION MERCHANDISE

BY PETE FLETZER

Along with celebrating the 20th birthday of *STAR WARS: A New Hope* with enhanced theatrical versions of all three *STAR WARS* movies, Lucasfilm and select licensees are releasing toys, books and other collectibles tied into the Trilogy Special Edition. Here's what's in store now and over the coming months:

BALLANTINE/DEL REY BOOKS



CURRENT: *A New Hope*, *The Empire Strikes Back* and *Return of the Jedi*. Commemorative editions of the *STAR WARS* novelizations of the trilogy are already on the shelves at local bookstores. As well, Special Edition updates of the popular *Art of...* series—one for each movie—have been published to coincide with the theatrical event. All three books include 16 pages of new sketches, storyboards and artwork generated for the Special Edition.

JUNE: *The STAR WARS Diplomatic Corps Entrance Exam*, by Kristine Kathryn Rusch. Test your *STAR WARS* trivia IQ with this soft-cover volume.

FALL '97: *Star Wars: The Annotated Scripts*, by Laurent Bouzereau. This trade paperback will include all three scripts from *Star Wars* Episodes IV, V and VI, plus in-depth looks at the creative process that went into each movie. It follows the story development from George Lucas' original Star-killer outline through the finished Special Edition releases.

COMING SOON: *The Essential Guide to Weapons & Technology*; *The Essential Guide to Planets & Moons*; *The Essential Guide to Droids*. Like their *Essential Guide...* counterparts (to characters and vehicles) these compendiums will feature information on three other aspects of the *STAR WARS* universe, including droids and weapons introduced in the Special Edition.

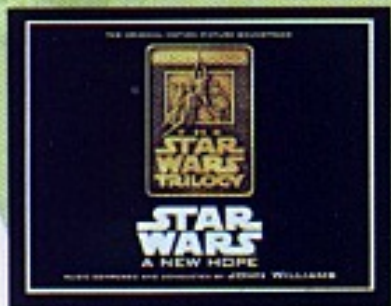
GALAXY GIVEAWAY!

Hasbro/Kenner is giving away 6 Han & Jabba Packs and 6 Dewback & Sandtrooper Packs.

To enter the random drawing, send your name, age and address in a letter or on a postcard to Kenner Special Giveaway, *STAR WARS GALAXY MAGAZINE*, One Whitehall St., New York, NY 10004. Entries must be received by April 30, 1997. Winners will be notified by mail.

RCA VICTOR

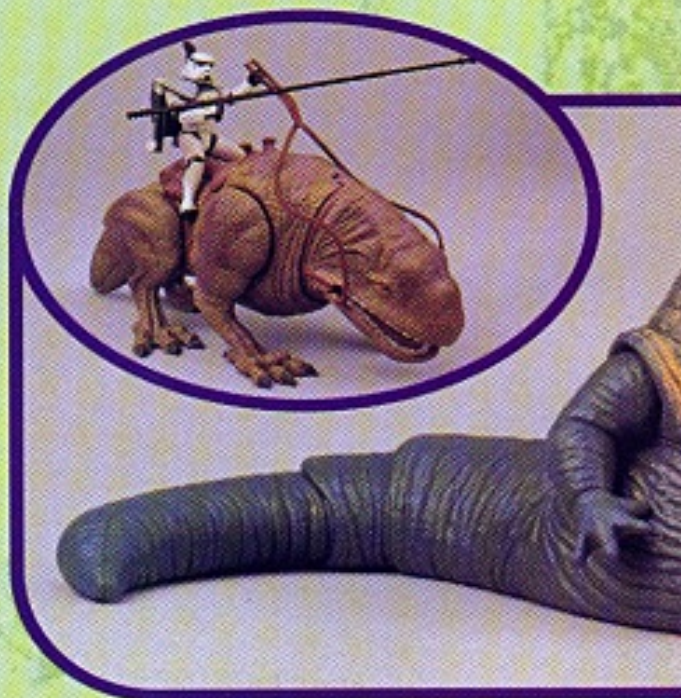
CURRENT: *STAR WARS* Trilogy Special Edition Soundtracks. This renowned record label has created three separate, digitally remastered recordings of the soundtracks, one for each of the *Special Edition* movies. The CDs feature more than an hour of previously unavailable music, archival bonus cuts and newly recorded tracks.



HOLLYWOOD PINS

CURRENT: 20th Anniversary Pin. This golden pin features the *STAR WARS* 1977-1997 logo.

APRIL: Special Edition Trilogy Logo Pin. The golden collector's pin commemorates the *Special Edition* with the ingot logo.



AUTHENTIC IMAGES

CURRENT: Authentic Images has issued a limited-edition, 24-karat gold *STAR WARS* Trilogy Special Edition Ingot. The trading-card-size ingot features the now-familiar icon used to promote the *Special Edition* theatrical release. The collectible ingot was created by using a special "photo-imaging" process in which 24k gold is applied to a stainless steel base to produce an image that's remarkably photograph-like. Limited to only 1,997 copies, each ingot is engraved with its own proprietary number and encased in an acrylic holder with a certificate of authenticity. Retailing at a suggested price of \$75, the whole package comes in a vacuum-formed, four-color gift box.

Authentic Images, based in San Diego, is also set to release five additional 24k gold cards featuring Jabba and Han Solo (from the *Special Edition* of *A New Hope*), Luke Skywalker, Darth Vader, Obi-Wan Kenobi and Princess Leia. When the Vader and Kenobi cards are placed together, they complete the picture of the rivals in their final lightsaber battle (*below*). While other Authentic Images items will be available through select retailers and mail-order, the Sharper Image catalog has taken an exclusive position on the Vader/Kenobi cards.

Finally, Authentic Images is introducing its Gold Gallery format to the *STAR WARS* universe. A limited edition of 500, the images feature Darth Vader/Obi-Wan Kenobi (10" x 7") and Jabba/Han Solo (10" x 4 1/2"). Each piece is matted, framed and accompanied by a certificate of authenticity.



GALOOB TOYS

CURRENT: Battle Packs featuring swoop bikes. The popular Battle Pack line continues with the release of a set that includes the swoops featured in *Shadows of the Empire* and glimpsed in the *Special Edition* of *A New Hope*.

SPRING '97: Ronto Battle Pack. The dinosaur-like creatures that roam the streets of Mos Eisley in the *Special Edition* will be the feature creature of this toy.

SUMMER '97: Death Star/Mos Eisley Double Take playset (*above*). The outside of the original Death Star will open to reveal a Micro Machines Mos Eisley spaceport, including the cantina, Docking Bay 94 and other locales, as well as the scurrier creatures first seen in the *Special Edition*.

FALL '97: Action Fleet Imperial Lander. Seen in the *Special Edition* lifting off from Tatooine after dropping off the stormtrooper search party, this new *STAR WARS* vehicle will be available as part of Galoob's popular Action Fleet series.

HASBRO/KENNER



JULY: Han Solo & Jabba the Hutt Pack. A special pairing of Solo and Jabba action figures makes up this new offering from the pioneers of *Star Wars* toys. Dewback & Sandtrooper Pack. The new and improved dewback toy includes an Imperial sandtrooper to ride it.



TOPPS

CURRENT: Topps is celebrating the Special Edition with two new Widevision card sets, a commemorative magazine and two poster magazines. The Special Edition Widevision cards highlight the all-new special effects and footage from all three Special Edition movies. Exclusive to hobby shops, this 72-card series features double UV-coating and foil-stamping. Sixty cards are devoted to enhanced scenes from *A New Hope*, six to *The Empire Strikes Back* and six to *Return of the Jedi*. Card backs have behind-the-scenes photos, art and text. Randomly packed insert cards include two holograms and six Laser Cut cards. As an bonus, one Special Edition 3Di card rests on top of the packs in each sealed display box.

Topps is simultaneously releasing a second Widevision series, this one targeted to new and former fans. The 72-card series retells the entire *STAR WARS* story with 24 cards devoted to each film. Six Laser Cut cards (different from the Special Edition series) are randomly inserted.

To mark the 20th anniversary of the movie that started it all, the SWGM staff has produced *The Official STAR WARS 20th Anniversary Commemorative Magazine*. This 100-page souvenir publication keepsake—which opens with a personal message from George Lucas and brims with color photos and art—relives the making of *STAR WARS* two decades ago, catches up with key cast and crew members, explains how the Special Editions were accomplished, gives a round-up of collectibles, documents Lucas' entertainment empire and explores how *STAR WARS* has achieved cultural-icon status.

GALAXY GIVEAWAY!

Topps is giving away 12 complete sets of *Special Edition Widevision* trading cards.

To enter the random drawing, send your name, age and address in a letter or on a postcard to Widevision Giveaway, *STAR WARS GALAXY MAGAZINE*, One Whitehall St., New York, NY 10004. Entries must be received by April 30, 1997. Winners will be notified by mail.

The Deluxe Collectors' Edition is polybagged with three high-tech Topps cards: a Multi-Motion, a Laser Cut and a 3-D.

Topps' companion 20th Anniversary Poster Magazines—one detailing the saga's heroes, the other its villains—are unique, 24-page fold-outs filled with giant posters, pin-up photos and articles.



APPLAUSE

CURRENT: Darth Vader Platinum Figural Mug (limited to 1997 production only). The popular cup sporting Darth Vader's "mug" has been reissued in ceramic with platinum-colored paint.

MAY: Han Solo and Jabba the Hutt Jumbo Figurine Diorama. The Special Edition scene of Jabba confronting Han in Docking Bay 94 is captured on this 4.25" x 6.25" collectible.

Sandtrooper on Dewback Statuette. Finally the dewbacks of George Lucas' dreams have come to life on the big screen, and one is captured (along with two sandtroopers) in this resin cast statue.



CEDCO

LATE 1997: The 1998 *Star Wars Trilogy Special Edition* Calendar. Spend at least 365 days with this wall calendar featuring photos from all three of the *Special Edition* movies.
- The 1998 *Star Wars* Collectors' Edition Calendar. This sepa-

rate calendar will feature photos from the original theatrical release of the trilogy.
- The 1998 *Star Wars* Date Book. Mark time with this date book featuring *Special Edition* and classic *Star Wars* photos.

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S H I P P I N G F E B R U A R Y

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There are plenty of things that Joe Jusko remembers about growing up in lower Manhattan in the 1960s and '70s. But perhaps the most important moment came when he read his first comic book. "It was *Avengers* #57," he clearly recalls. "I was astounded by the art. I always had an inclination toward drawing and creative things. My older brother drew a lot, but he gave it up. So from a very early age I decided this is what I wanted to do."

After a childhood that included a steady diet of comics, cartoons, horror movies and all types of science fiction, that is just what Jusko's doing today in his far-from-Gotham studio outside of Pittsburgh, Pa. And although his dedication to art has never wavered, he's taken an interesting path to get where he is today.

"My neighborhood wasn't very safe, so I didn't go out very often," says Jusko, 37, recalling the rough-and-tumble streets of New York's so-called Alphabet City. "I basically stayed home and drew—and that's still kind of my niche today. I loved the time I would spend just drawing."

His friends would entice him to come out and play baseball or football, but Jusko's parents were very supportive of his artistic endeavors. So were his grade-school teachers, who recommended that he attend the renowned Art and Design High School in New York, a vocational breeding ground for many creative kids.

"After graduation in 1977, I ran into Howard Chaykin, who was doing *Empire*, a graphic novel, for Byron Price," says Jusko. (Chaykin illustrated the first *STAR WARS* poster and later was the artist for Marvel's *STAR WARS* comics.) "He hired me, and I worked for him for about six months. Then I broke on my own, doing covers for Marvel and *Heavy Metal* for two or three years, though not making much of a living at it. I was still learning."



ABOVE: "UNDER THE MOON OF MARS" WAS DIVIDED INTO SIX CHASE CARDS FOR THE BURROUGHS SERIES. RIGHT: COVER FOR *SILVER SURFER* GRAPHIC NOVEL.

Then Jusko's life took an abrupt twist.

It turns out that besides art, he'd always been fascinated by police work. In fact, he took the test to get into the police academy when he was 19. "They finally called me," he recounts. "I couldn't pass it up. I thought, I could do this full time, freelance in my spare time, and after 20 years retire with a full pension."

It didn't work out exactly that way, but for nearly four years, Joe Jusko—famous today for portraying everyone from Conan the Barbarian to Spiderman—was one of New York's Finest. "I was in Fort Apache, the South Bronx, first on foot patrol, then in a



JOE ORDINARY

What's Joe Jusko, a street-wise kid

from New York, doing in

the bucolic suburbs of Pittsburgh?

Painting our front cover—and lots of other

wild and woolly things

BY BOB WOODS

squad car. I loved it, the diversity of the job. It was so different from what I do now: I sit in a room by myself and do the same thing all day. There, I was out among people and didn't know what was going to happen next. I learned so much about people and human nature. It was a fascinating job.

"I was a street kid, so I understood what was going on, the needs of the area. I grew up in the same conditions. It was a natural job for me. I miss it today."

In 1985, Jusko, for a number of reasons, left the police department. As planned, he'd freelanced on the side, but then "realized that the art was what I wanted to do. I decided to give it my full attention. It was scary to leave something that had a lot of security built into it. I wasn't exactly Frank Frazetta. But there are times when you have to go with your instincts."

Jusko had kept his contacts at Marvel, and was soon working with the editors there on a variety of jobs. "It was a slow process," he recalls of having to make a living as an artist once again, "but it was what I wanted to do, so I was willing to paint just about anything and give it my all."

He remained working with Marvel almost exclusively for a number of years, "painting just about everything they had there," he says. He became known for his Conan comics covers, of which he did almost 40, but then feared he would get typecast. "That's all people knew me for, so after a while I started doing anything but Conan." He painted various superhero covers, *Nightmare on Elm Street*, assorted other sword and sorcery comics and even worked with the World Wrestling Federation ("I was standing on a corner in New York one day and saw a bus come by with my painting of Hulk Hogan on the side").

In whatever spare time he could find, Jusko dabbled in another passion: wildlife, especially lions, tigers and other big cats.

ABOUT THE COVER...

Joe Jusko's inspiration for the cover is Roger MacBride Allen's *Assault at Selonia*. In this scene, Han Solo is being held prisoner on the planet Selonia. His captors force him to fight another prisoner, a native female Selonian, thusly described by Allen: "Theory had it that Selonians had evolved from some sort of predatory swimming mammal that lived in riverside burrows.... They had sleek, short fur... and long pointed faces full of sharp teeth. They had bristly whiskers and equally bristly tempers if you didn't know how to handle them right." Appropriately, Jusko's reference was an otter and a lioness.



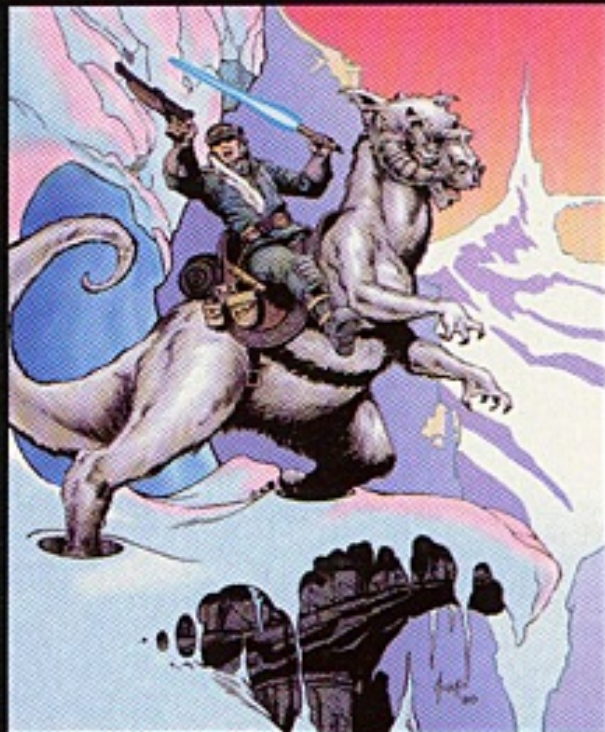
"I'm a cat fanatic," he proudly admits. "They've fascinated me since I was a kid. They're elegant, they're supple, they're sensual—they're just incredibly beautiful animals. And their independence has always captured my fancy."

Not surprisingly, today he has two cats at home. They pad around a house filled with cat statues, lithographs and other feline art. And whenever he has the opportunity—say he's in a city doing a comic convention—he steals away to the local zoo.

Nowhere is Jusko's cat fascination more evident than in the Edgar Rice Burroughs trading cards series he painted for FPG. Calling it a "labor of love," Jusko particularly cherished the opportunity to include cats in his renderings of Burroughs' adventures on Mars starring John Carter and, of course, Tarzan.

So how does all that land him on the cover of *STAR WARS GALAXY MAGAZINE*? Well, like so many creative people of his generation, the trilogy had a tremendous impact on his life. "I saw *STAR WARS* about 20 times when it came out," he says, "and I followed the other movies religiously. I read all the Marvel *STAR WARS* comics. It was such a major breakthrough in science fiction, its look





and the technology, the architecture of spaceships. Let's face it, it was a seminal influence on everybody."

This winter, Jusko's working with writer James Robinson on a two-issue, fully painted Vampirella graphic novel for Harris Comics. But he'll undoubtedly take time to check out the *Special Edition* of the trilogy that is a part on his intriguing career. "I can't wait to see the wampa again," he says. Spoken like a true wildlife lover. ☺

CLOCKWISE FROM TOP LEFT: COVER OF ISSUE #143 OF MARVEL'S SAVAGE SWORD OF CONAN; PROMO FOR THE WWF'S ROYAL RUMBLE IN 1991; VAMPIRELLA FOR HARRIS' SAD WINGS OF DESTINY; LUKE ON HIS TAUNTAUN FOR A MARVEL PIN-UP (THE BLACK AND WHITE WAS COLORED AND INCLUDED IN SERIES I OF TOPPS' GALAXY CARDS); SCENE FROM TARZAN AND THE LION MAN FOR FPG.

Renewi

How Lucasfilm utilized new, creative digital tools to enhance the *STAR WARS* Trilogy Special Edition

BY MARK COTTA VAZ



AS TIME GOES BY, the impact of *STAR WARS* becomes the stuff of legend. The 1977 film pioneered awesome moviemaking technologies and revived the dying art of visual effects, broke global box-office records in its initial release, ushered in a trilogy of films that have enthralled the world and was the foundation upon which George Lucas built Lucasfilm, his entertainment empire. Few films before or since have so inspired and captured the imagination of a worldwide audience. In fact, *STAR WARS* is deserving of the oxymoron "instant classic," and in 1989 was honored as such with its selection as one of the first 25 films placed in the National Film Registry as part of an act of Congress to preserve American movies of significance.

In today's overheated moviemaking climate, it's easy to forget that *STAR WARS* was basically made on a wing and a prayer. Among other things, Lucas had to deal with special effects snafus, the painfully long start-up time required to get a visual effects shop going and the indifference of 20th Century-Fox (the studio at times was so uncertain about the film's prospects, it almost pulled the plug on the production). Back then Lucas was just another struggling young filmmaker with all that went with it—a lean budget, restrictions on time and the task of battling for his vision every step of the way. And while the resulting film was roundly cheered and celebrated, only Lucas could see the missed opportunities, creative compromises and artfully disguised mistakes made during the film's often-tumultuous gestation period.

The success of *STAR WARS*, and the resulting infusion of money and time to perfect the devel-

oping new effects technologies, did allow Lucas to produce *The Empire Strikes Back* and *Return of the Jedi* without having to run the same gauntlet of production hurdles and challenges. But all through the intervening years, Lucas had dreamed of a magic wand that could fix the flaws in *STAR WARS*.

Today, that magic wand has arrived, and *STAR WARS* greets its 20th birthday in a



moviemaking environment completely transformed by the computer. In the years since the trilogy, Lucas' Industrial Light & Magic (ILM) has pioneered much of this new wave of visual effects technologies, working a parallel track into the digital realm. Instead of compositing separately filmed elements on an optical printer, images can now be scanned into a computer and digitally composited with a seamless quality that eliminates revealing matte lines. Meanwhile, models and creature effects have given way to three-dimensional, photorealistic computer graphics (CG) creations.

In anticipation of *STAR WARS*' 20th anniversary theatrical release, and with the powerful new digital tools in hand, Lucas could at last address his wish-list of problem shots. The so-called *Special Edition* work would be supervised by producer Rick



ing THE UNIVERSE



McCallum. He and a 150-person ILM team, managed by Tom Kennedy, enlisted such outside vendors as Pacific Title and YCM Labs, under the direction of editor Tom Christopher, to help with traditional optical compositing shots and color timings, respectively. The task at hand would include restoring originally discard-

ed footage of Han Solo in a Mos Eisley hangar with the addition of a computer-generated Jabba the Hutt; enhancing the desert town of Mos Eisley with

TWENTY YEARS AFTER SHOOTING, AND CUTTING, THE SCENE OF JABBA AND HAN WITH A STAND-IN, ACTOR DECLAN MULHOLLAND, A CG HUTT HAS BEEN ADDED—ALONG WITH A LIVE-ACTION BOBA FETT, FOR GOOD MEASURE.



CG vistas added to the original footage; and bringing to life giant, reptile-like dewbacks, replacing the non-functioning physical ones visible in the original footage with CG animated creatures (complete with synthetic sandtroopers). In addition, there'd be a host of digital image-processing fixes, including matting in explosion elements that hadn't been perfectly composited for the Death Star trench battle finale.

The work on the *STAR WARS Special Edition*, announced in 1995, would be so successful that in early 1996 Lucasfilm decided to also give the *Special Edition* treatment to both *Empire* and *Jedi*. Thus, the 20th anniversary of *A New Hope* would not only see a polished and enhanced release—its rough edges smoothed out and flaws addressed—but the staggered, theatrical release of the entire trilogy.

The philosophy of the *STAR WARS Trilogy Special Edition* project throughout is to only enhance and rework key shots and sequences that Lucas had not been able to first produce as envisioned because of the limits of time and technology.

JABBA'S THRONE ROOM IN *JEDI* NOW INCLUDES A NEW TRIO OF BACKUP SINGERS FOR THE MAX REBO BAND: (FROM LEFT) RYSTÄLL, THE RODIAN GREEATA AND THE TWI'LEK LYN ME. THE BAND'S NEW DRUMMER IS A WEEQUAY NAMED AK-REV.

This is a more subtle reworking of original material, as opposed to the revisionist vogue for "director's cuts," those theatrical or video and laser disc rereleases that generally restore footage cut from an initial release (sometimes introducing new characters and plot points, in the process appreciably changing the emotional dynamics of a film). And unlike the in-your-face use of technology to colorize black-and-white classics—or even to extract iconic movie stars of old and drop them into such new media terrain as soft drink TV commercials—digital technologies and techniques have been applied to the *Special Edition* with precision, often requiring the flawless marriage of newly created CG elements



within the classic footage.

While most of the work fixes or expands on existing material, there was a missing scene to be addressed: the cut sequence of Han being confronted by the crime lord Jabba. The scene had always been a glaring omission, considering that Solo's conflict with Jabba was a subplot running through the trilogy. Indeed, it had been scripted and the live-action was shot, but the failure to create a satisfactory Jabba (originally scripted as a "fat, slug-like creature with eyes on extended feelers and a huge, ugly mouth") had forced Lucas to cut the sequence.

At the time, the scene was dispensable, even though Lucas had always envisioned a multi-chapter movie saga. After all, Lucas was in the midst of a

THE SPECIAL EDITION OF EMPIRE INCLUDES AN EXTENDED SCENE FOR THE WAMPA ICE CREATURE. TO ADD SHOTS OF THE BEAST DEVOURING A CHUNK OF RAW TAUNTAUN, ILM CREATURE MAKER HOWIE WEED RECONSTRUCTED AND PLAYED THE WAMPA.

high-pressure, two-year production schedule on a film the prospects of which no one could say, much less the chances for any future sequels. But ILM's expertise with CG animation, developed on feature projects ranging from the shape-changing Terminator of *Terminator 2: Judgment Day* and the digital dinosaurs of *Jurassic Park* to the ghostly cast of *Casper* and the magical dragon of *Dragonheart*, has allowed for the creation of a CG Jabba. It is based on the full-scale, animatronic creation from *Jedi*, and was digitally composited into the 20-year-old footage (with Boba Fett added for good measure).

Because *Jedi* represented the apotheosis of traditional effects technologies, that film required less enhancements and fixes. The major *Jedi Special Edition* work has been to replace members of the Max Rebo Band (the "jizz-wailer" combo playing in Jabba's throne room) with computer-generated recreations and extend the final celebration to locations beyond Endor, specifically Tatooine, Cloud City and Coruscant.

Empire, though, was the true bridge movie, created during a busy period in the late 1970s in which new motion-control technology was being crafted along with a breakthrough optical printer (dubbed the "Quad") and VistaVision cameras (the "Empire cameras"). In addition to the pressures of a follow-up that would meet the expectations of a worldwide fan base, *Empire* was produced during ILM's transition from the southern California warehouse in which it had created *STAR WARS* to a new facility in north-

ern California. The *Empire Special Edition* required a slate of 160 reworked shots, largely image-processing fixes in the Battle of Hoth and enhancements of the fantastic, floating Cloud City.

The digital polish of the Hoth battlefield scenes are consistent with another ethos of the *Special Edition* work: The theatrical releases had to emulate the viewing impact of the first release, both for fans who had been initially awed and for a new generation of moviegoers weaned on effects spectacles. For instance, modern audiences would have little patience for dreaded "matte lines" that were unavoidable when filming and compositing certain blue-screen elements. The Battle of Hoth sequence was particularly vulnerable in that regard, with Rebel snowspeeders, shot as blue-screen models, sometimes standing in bold contrast to the white snow backgrounds of the ice planet. (Many of the trilogy's optical composite shots were more forgiving, with Star Destroyers, X-wings and other



models usually composited into the black star fields of space.)

Other optical flaws, which the limits of time and technology prevented from being fully addressed during the original production, were fixed for the *Empire Special Edition*. The traditional compositing techniques sometimes led to "transparencies," a flaw in which background photography seeps into the foreground image. In the Hoth scenes, some of the background snowfield seeped into a foreground shot of Luke's snowspeeder cockpit. But with ILM's current ability to digitize that original footage and apply image-processing software tools, digital artists have erased transparencies and matte lines once

too unforgiving or time-consuming to fix during deadline production pressures.

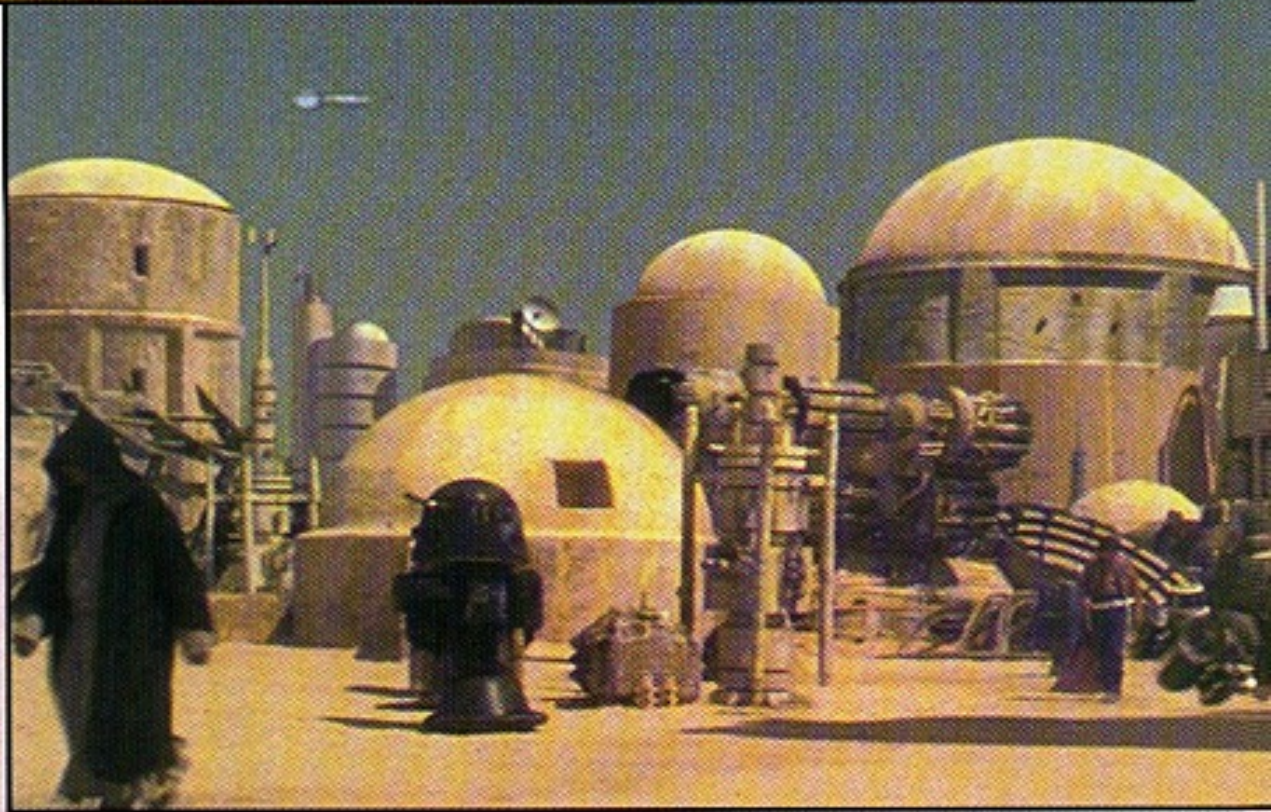
Although most of the *Special Edition* work employed ILM's breakthrough digital tools, the old aesthetics and requirements of the traditional photochemical technology were never far from the team's concerns. In an ironic turn, Pacific Title even took advantage of traditional optical printing technology, albeit with 1990s camera lenses and film stock,

to take original elements stored by Lucasfilm all these years to recomposite some of the simple optical shots.

The CG shots—from the creation of Jabba, dewbacks and stormtroopers to the expansion of the Mos Eisley and Cloud City vistas—also had to emulate the look of the original footage into which they have been digitally composited. Therefore, a host of issues had to be addressed, such as adding film grain and color tim-



THE STREETS OF MOS EISLEY, AS LUCAS HAD ALWAYS INTENDED, NOW TEEM WITH LIFE. THE FACE-LIFT WAS ACCOMPLISHED WITH DIGITAL MATTES, NEW LIVE ACTION, A CG RONTO AND RIDERS AND A CG SWOOP BIKE.





ing to make old footage and new elements synch up, and matching the virtual-camera moves of the CG elements with the original camera moves of the classic footage.

One shot in *STAR WARS* embodies all those concerns. It's a Mos Eisley scene of R2-D2 and C-3PO looking on as Imperial stormtroopers question a citizen about the whereabouts of Luke and Obi-Wan. Originally shot live-action in Tunisia, the *Special Edition* footage includes two CG dewbacks, with a CG stormtrooper dismounting one. Not only did the CG work demand adding film grain to complement the 20-year-old surroundings, but the new elements had to emulate the original scene's lighting and coloring. Matching camera moves was also tricky, requir-

STORMTROOPERS HUNTING FOR ARTOO AND THREEPIO ARE NOW JOINED BY A DIGITALLY CREATED HOVERING PROBE DROID.

ing the ILM team to refer back to the original production notes.

The *Special Edition* illustrates how facile the new digital tools have become since the novel CG and compositing techniques developed for *Jurassic Park*, released in 1993, were introduced. The beauty of computers was that not only could complex composite shots be created (with the various elements endlessly combined and manipulated without the physical limits of photochemical opticals), there also would be none of the generation loss of traditional opticals.

The new tools, made possible by many of ILM's own innovations, included Viewpaint, an in-house, interactive software, created for *Jurassic Park*, which allows CG artists to paint surface textures directly onto dimensional surfaces. In *Empire*, Viewpaint enabled ILMers to take Cloud City establishing shots, originally restricted by two-dimensional matte paintings, and paint surface textures directly onto 3-D wireframe constructs of the floating cityscapes.

The enhanced Cloud City illustrates the new possibilities for visionary filmmakers. Where the original Cloud City vistas had been limited by 2-D matte paintings (which necessitated a locked-off camera composition), the CG tools allow construction of photorealistic structures that

a virtual camera can freely fly through. Also, the Cloud City buildings had originally been imagined with hallway windows looking out onto the town's rarefied vistas, an effect too complex to achieve with traditional tools. For the *Special Edition*, it was accomplished by digitally punching windows into the old footage and providing 3-D peeks of a photorealistic cityscape.

And then there was the urban renewal work on Mos Eisley. For that, ILM digital matte painter Yusei Uesugi single-handedly produced a vista shot of the spaceport city, which conventionally would have required a team of artists and technicians. With the computer, Uesugi built the 3-D framework, painted it over and created a virtual-camera move.

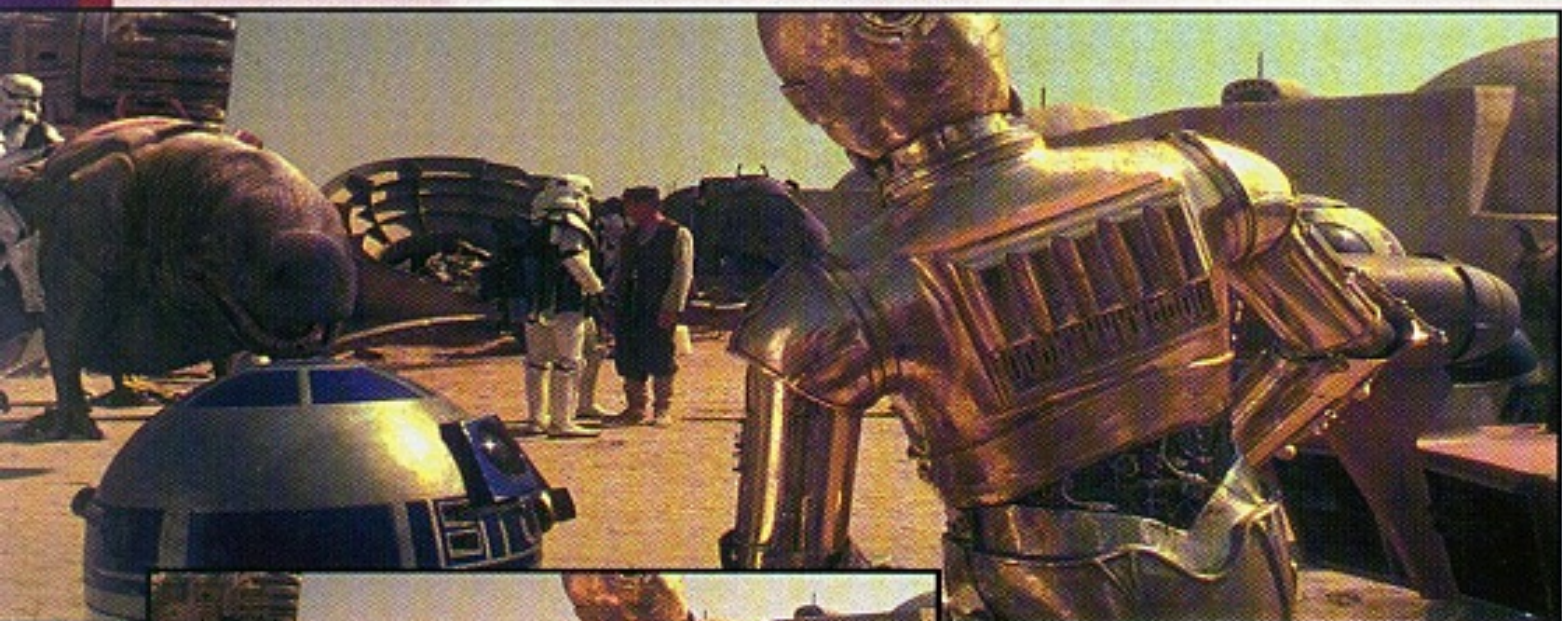
Digital tools also redefined the concept of model making, which had been ILM's bread and butter during the original trilogy. Now, instead of building physical models that could be



used from film to film, reusable CG models are digitally fabricated. For example, a CG *Millennium Falcon* model created for the *STAR WARS Special Edition* was also used in the *Empire Special Edition* during the expanded fly-through of the enhanced Cloud City. Still, the physical models were dusted off for the *STAR WARS Special Edition* scene of X-wings lining up to attack the Death Star and used as reference. The shot has been reworked as an all-CG

the new generation of ILM effects artists to familiarize themselves with the *STAR WARS* style, from alien life forms (typified by Jabba the Hutt) to the "used universe" where spacecraft reflect the wear and tear of war and hyperspace travel. Says ILM CG Supervisor John Berton: "The *Special Edition* has provided us with information on how to make ourselves more efficient for the next *STAR WARS* films."

The *STAR WARS* saga is coming full circle, with ILM working on the new chapters with digital tools it has largely pioneered—just as Lucas' seminal effects group created a new generation of effects tools more than 20 years ago. Although future *STAR WARS* episodes will enjoy the creative possibilities of the digital realm, under Lucas' direction the new tools will be at the service of both story and character, which had been his philosophy when making the original trilogy.



THE INSERTION OF A CG DEWBAC AND STORMTROOPER INCLUDED ADDING FILM GRAIN TO EMULATE THE 20-YEAR-OLD FOOTAGE.

scene, with computer-generated X-wings created from data taken off the original models.

Ultimately, the *STAR WARS Trilogy Special Edition* is a rare creation, an enhancement and doctoring of classic films to produce the trilogy as Lucas had always intended. Beyond that, however, the *Special Edition* experience has revved up ILM for a run at an ambitious trilogy of new *STAR WARS* films. The possibilities being explored include the compositing of actors into completely CG environments (the vaunted "digital backlot"), lone digital artists able to cut and paste their way to completed shots and ever more realistic CG creature and animation effects.

Most importantly, the *Special Edition* allowed

Lucas crafted *STAR WARS* in an era different from today's blockbuster-fueled atmosphere. It was a decade that, in retrospect, seems to be the last Golden Age for American movies, a time when theme, story and character was paramount to true filmmakers. It was an era in which the good guys sometimes lost, where the sins of violence and political corruption were laid out for all to see, where audiences could be challenged and even inspired. Some of the great films created during that time include *The Godfather*, *Chinatown*, *Taxi Driver*, *Close Encounters of the Third Kind*, *Apocalypse Now*, *The Deer Hunter*, *The French Connection*, *Dirty Harry*, *The Conversation*, *All the President's Men*, *The Sting*, Lucas' own *American Graffiti* and *The Last Picture Show*.

So while *STAR WARS* fans await the spectacle of the upcoming prequels—which will be created with all the freedom of the digital realm—it's good to know that the real magic will come from the story and characters. Special effects will enhance, not dominate, the experience when we all make that return to the *STAR WARS* universe in 1999. ☐

A movie poster for Star Wars: The Force Awakens. The background is a dark space filled with stars and nebulae. In the center, a large, glowing, metallic helmet of Darth Vader is positioned at the top. Below it, the face of Snoke is visible. In the foreground, a large, detailed image of the Starliner is shown, surrounded by several TIE fighters. The title 'THE FORCE IS BACK' is written in large, bold, white capital letters across the middle. Below the title, a blue banner contains the text 'The STAR WARS Trilogy Special Edition arrived in theaters with all the fanfare it rightly deserves'.

THE FORCE IS BACK

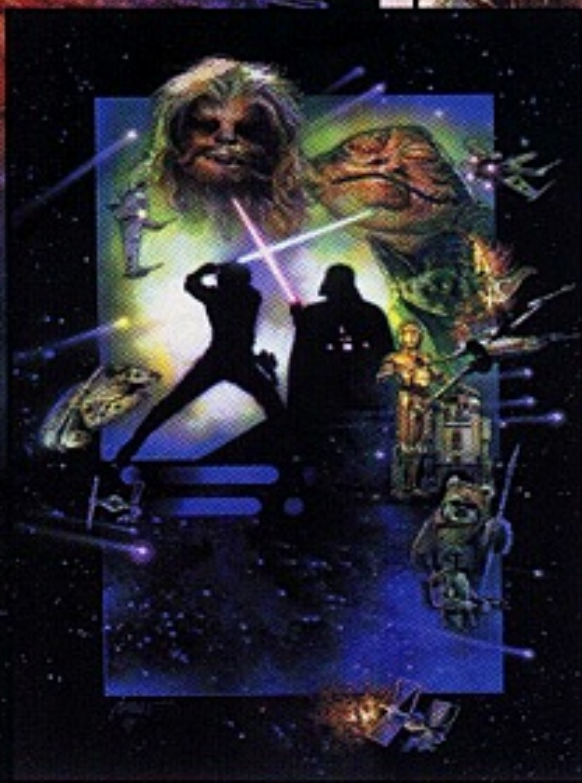
The *STAR WARS* Trilogy Special Edition arrived in theaters
with all the fanfare it rightly deserves



WHAT A DIFFERENCE two decades make. On May 25, 1977, a relatively unknown movie called *STAR WARS* opened in 32 select theaters. It was generally well-received, though some critics dismissed it as a flash in the pan. Fast forward to January 31, 1997, when the *Special Edition* of the movie premiered on nearly 2,000 screens nationwide. Not only was the advance publicity of

grand proportions, but TV news crews were scrambling to broadcast live reports of hordes—many in costume—lined up outside the theaters.

Just as there had been nothing quite like *STAR WARS* when it debuted 20 years ago, there was no precedent for its *Special Edition* release. There have been anniversary releases for *Snow White*, *The Wizard of Oz* and other landmark



LONGTIME
STAR WARS
ILLUSTRATOR
DREW STRUZAN
PAINTED NEW
POSTER ART
FOR THE SPE-
CIAL EDITIONS
OF A NEW
HOPE (FAR
LEFT), EMPIRE
(PRECEDING
PAGE) AND
JEDI (LEFT).

FANS IN OSH
KOSH (RIGHT)
AND EVERY-
WHERE ELSE
LINED UP ON
OPENING DAY.



films, but those events were mere whispers compared to the cacophony of publicity, news and promotion that heralded the *Special Edition*.

Although January 31 was a date that fervent *STAR WARS* fans had anticipated for months, the mainstream media hype didn't rev up until a few weeks before. There were articles in *The New Yorker*, *Entertainment Weekly* and *Wired*, and when the enhanced version of *A New Hope* had its World Premiere in Los Angeles and a handful of other cities on January 18, the floodgates opened.

There's an ironic, coming-

GEORGE LUCAS WAS JOINED BY SOME OLD FRIENDS AT THE WORLD PREMIERE OF THE SPECIAL EDITION IN LOS ANGELES. LUCAS AND STAR WARS WERE FETED IN MAGAZINES AND OTHER MEDIA, TOO.

full-circle aspect to the *Special Edition* hoopla. Here's the movie that's often credited with launching the blockbuster era of grandiose publicity and marketing now being subjected to that very process. And yet *STAR WARS* is again breaking new ground, possibly setting the standard for how to bring a blockbuster back to theaters.

Above all, it's been fun for longtime fans to see the resurgence of *STAR WARS'* mass appeal. Reading the magazine articles, seeing the Fox trailers on TV, catching the new Pepsi and Taco Bell ads during the Super Bowl, eyewitnessing the news reports in the papers and on TV—and, of course, lining up with rest of America on opening weekend (and how about the new Drew Struzan poster art?). There's a measure of satisfaction in seeing the rest of the world also talking about the movies and characters that have been such a part of *STAR WARS* fans' lives for so many years.

This issue of *SWGM* is going to press before the *Special Edition* premieres of *The Empire Strikes Back* and *Return of the Jedi*. While the media attention probably won't be as frenetic, it's great to have the Force back—with us and everyone else. ☮

Soundi

Tom Christopher and Ben Burtt discuss how they enhanced the soundtracks for the *STAR WARS Trilogy Special Edition*

BY PETE FLETZER



WHEN THE *STAR WARS Trilogy Special Edition* premiered in theaters beginning at the end of January as the centerpiece of Lucasfilm's 20th anniversary celebration of the original film, audiences were treated to more than just never-before-seen footage and nearly 340 digitally enhanced scenes. The revamped trilogy also contains soundtracks updated to meet and even exceed today's moviegoing standards.

"We have been able to go back and essentially remix the entire film," says *Special Edition* Restoration Project Leader Tom Christopher. "I was able to track down, through extensive research, the original sound units [four-track recordings of dialogue, creatures, sound effects, etc.] from places all over the world. Bits were here in California that George Lucas had recovered, and some were in London. But some of the most important pieces of the puzzle were in a 20th Century-Fox vault underground in Kansas."

By piecing the puzzle together, the Lucasfilm technical crew—including Christopher, Ben Burtt, Gary Summers and Terry Eckton—was able to create a new sound mix for the original footage and to seamlessly blend new scenes with it. As was the general intent with the entire *Special Edition* project, they accomplished some things this time around that they were not able to 20 years ago.

"There are things wrong with the first one that I was able to fix," explains Burtt, who won a special Academy Award for *STAR WARS*. "Bigger explosions, more dynamic sound effects. Nothing, however, that will change the story or alter the pace of the movie."

"Interestingly enough, there were three different domestic [U.S.] mixes of *STAR WARS* that went out originally, each done at a different time. The stereo version was followed later by the mono mix. Today, each mix is computerized and the settings are saved digitally, but in those days, each mix was a separate performance, so [each mix] would come out different. George Lucas would sit in on the mixes, and sometimes we'd change something. 'Well, I don't like that sound. Let's put in something else,' or 'Let's

change that line of dialogue to this,' or 'Let's change that stormtrooper and have him say this instead of what he said in the stereo version.' So there is, of course, all kinds of 'folklore' about differences between versions of the film."

"We went through the versions and original recordings to collect all the differences and made decisions about which things we wanted back in the film again. When we remastered the last set of laser discs," Burtt explains, "we did our best to get as many things into the soundtrack that I thought were missing. It's only now, when we went back to this completely new remastering, that I discovered I left out a few little things."

The process of revisiting the soundtracks actually began with the made-for-video THX format of the trilogy that was released in late 1995 by Fox Home Entertainment. Sound wizards at Lucasfilm worked from the six-track master created from the long-lost sound units that Christopher was able to dig up. So, in reality, they were using a recording which was one generation removed from the original.

"For the *Special Edition*, we have been able to use the original soundtrack recordings," Christopher explains. "That allows for a much clearer reproduction of the entire audio of the films."

The same approach was taken on the *Special Editions* of *The Empire Strikes Back* and *Return of the Jedi*. But, Christopher notes, because of the success of *STAR WARS* and its big stereo sound, subsequent films were often mixed differently. "So by the time they made *Empire*, the whole method of building the mix elements had changed. We don't have the confusion and questions that we had going back to *STAR WARS*, and there are no versions of *Empire*



**STAR WARS
COMPOSER
JOHN WILLIAMS
WROTE NEW
MUSIC FOR THE
EXPANDED
JEDI FINALE.**

ng OFF



or *Return of the Jedi* that are different than other versions."

While that made the task of remixing and mastering *Empire* and *Jedi* relatively less menacing, it's not to say there wasn't plenty of work to be done on those soundtracks, too. For instance, newly created footage added to *Empire* for the wampa cave and Cloud City scenes required new sound effects. A unique blend of original recordings and newly created audio were used to help fuse the old to the new.

Jedi is the only one of the

**RE-MASTERS
OF THE UNI-
VERSE: BEN
BURTT (LEFT)
AND TOM
CHRISTOPHER
WERE PART OF
THE LUCASFILM
TEAM THAT
ENHANCED THE
TRILOGY'S
SOUNDTRACKS.**

three films that contains some entirely new music. In Jabba the Hutt's palace, the Max Rebo Band has a few new members. "Lapti Nek," the tune sung by Sy Snootles, has been replaced with a bluesy, cabaret-type number and a new Huttese song composed by Jerry Hey (*City Slickers II*, *The Color Purple*).

Naturally, the trilogy's original composer, John Williams, was part of the *Special Edition* project, too. He wrote a new piece of music to go under the revamped ending of *Jedi*, which has been extended by about three and a half minutes to include celebration scenes on Tatooine, Cloud City and Coruscant, as well as Endor.

Besides helping present the *STAR WARS* trilogy the way Lucas originally intended, Christopher's team's efforts also served as a warm-up for sound engineering on the prequels. "He's about to start it all over again," Christopher says of Lucas. "This has gotten him into the mode for going back to the *STAR WARS* universe." ☐

Pete Fletzer is a freelance writer based in New Jersey.



JUST AS THE *STAR WARS* Trilogy Special Edition ties the original movie to new special effects to "make it right," the Dark Horse comic book adaptation will do much the same thing. The series will be illustrated by Al Williamson, the artist George Lucas had originally wanted for Marvel's *STAR WARS* adaptation in 1977. "I'd heard they liked my work, then I got a call from them a few months after *STAR WARS* came out," Williamson remembers today. "They were interested in having me do the art for the [syndicated daily and Sunday newspaper] strip. I sent them some samples and they liked them, but then I realized I couldn't do it. I had a contract with King Features, so I had to turn it down."

Lucasfilm didn't forget about Williamson. Six months before *The Empire Strikes Back* was released in 1980, Williamson was told by Marvel Comics' then-editor Archie Goodwin that Lucasfilm wanted him to work on the comic adaptation of *Empire*. "I figured I might as well," Williamson says in his typically understated manner.

DARK HORSE COMICS HAS THE SPECIAL EDITION OF A NEW HOPE COVERED. ITS FOUR-PART SERIES FEATURES COVERS PAINTED BY WELL-KNOWN STAR WARS ARTIST DAVE DORMAN.

both pencils and inks, so Dark Horse asked if I could ink it," Williamson says.

"The first issue is very tightly penciled, so there wasn't a lot of opportunity to add much of his style to the inks in several panels, though he did take the opportunity to add some things in the foreground, like his familiar lizards," Cooper says of Williamson's contributions. "In the succeeding issues, Eduardo was a little looser with his pencils, so that has allowed more of Al's inking style to show through."

Williamson admits he "took some liberties with the first issue. *STAR WARS* is a little personal to me—I added things here and there, but nothing that will get in the way of Eduardo's work."

Beginning with Issue #3 of the *Special Edition* series, another old friend of *STAR WARS* comics will come full circle on the trilogy: Carlos Garzon, who assisted on inking Marvel's *Empire* and *Jedi* comics, as well as the newspaper strip, is lending a hand on the Dark Horse adaptation.

"When I [worked on the comics] myself, backgrounds always took forever," Williamson says. "I would lay out everything—the figures, the background and the gadgets, because every-

Back to the Drawwin

Actually, Williamson began work on Marvel's *Empire* comics in the fall '79—several months before the movie came out. Then, nearly a year later, he began drawing the *STAR WARS* newspaper strip as well, an assignment he held for more than three years. And in 1983, he provided the art for Marvel's *Return of the Jedi* series. On each project, he insisted on collaborating with writer Goodwin, "because he really knew *STAR WARS*," Williamson says. "He was my first choice."

Flash forward to 1996. With the *Special Edition* of *A New Hope* on the horizon, Williamson was once again Lucasfilm's pick to illustrate the comic book version, now under license to Dark Horse Comics. There was a snag this time, too, though not with Williamson's schedule. The problem arose when the release of the movie was pushed up, making a one-man task for something as detailed as *STAR WARS* almost impossible. "I thought about it very carefully, and then reality set in," he says with a sigh, recalling his decision to turn the job down. "I knew I couldn't do it, so I suggested Eduardo Barreto. I knew he would do a good job." Lucasfilm agreed.

In keeping with *STAR WARS* comics' tradition, Barreto's figures are realistic, not in the muscle-bound style currently in vogue in superhero comics. His lines are classical—reminiscent of Hal Foster (*Prince Valiant*) and Alex Raymond (*Flash Gordon*).

Barreto completed the art for all four issues, but when the movie's release was moved up, Dark Horse *STAR WARS* editor Bob Cooper realized he had to bring in an inker. That's when Williamson entered the picture yet again. "Barreto couldn't do

Dark Horse's Special Edition adaptation reunites Lucasfilm with several veterans of STAR WARS comics past
BY DON CHARLES



gboard



thing had to be done together. You can't just do the figures and have somebody drop the backgrounds in later; the page has to be designed. Carlos tightened up the gadget-filled backgrounds and did most of the inking on the gadgets. He did the same thing over Barreto's work for this series." (Williamson inked all the figures and as much of the backgrounds as possible.)

"It may sound like Carlos was 'just' a background man, but he was more than that," Williamson explains. "These are more than just ordinary backgrounds. In *STAR WARS*, the backgrounds are part of the story, so they have to be done right, otherwise they stand out like a sore thumb.

"And it takes a long time because they're not easy to draw," Williamson adds. "C-3PO, R2-D2 and the stormtroopers take forever."

Whereas the *Special Edition* of *A New Hope* is an enhanced version of the original movie, the *Special Edition* comics are "quite a bit different from the 1977 Marvel adaptation," says Cooper. "The biggest difference is they're based on the actual final screenplay, including additional footage. When Roy Thomas and Howard Chaykin adapted *STAR WARS* for Marvel, they only had a preliminary script from which to work."

Contrast that with the extra attention Lucasfilm is giving this comic. "They wanted to get the details correct more so in this series than in any other," Cooper says. "I think they saw the adaptation as their chance to do it over again after the initial Marvel series and do it exactly right. They're very careful about us making sure the angles in the panels match the camera angles and that the dialogue is the same as in the movie."

Nonetheless, there were still logistical hurdles with the *Special Edition* comics. "Some of the computer-generated special effects were so new, they didn't have them when I scripted the comic books," says writer Bruce Jones. "It'll be interesting to see how it turns out."

The comics will pay particular attention to the four-and-a-half minutes added into the *Special Edition*, Cooper states. For instance, in the never-before-seen meeting between Jabba the Hutt and Han Solo in a hangar bay, there are differences in the way Jabba has heretofore been depicted in comics. "He's younger, meaner and sleeker," says Cooper.

When Dark Horse first began working on its adaptation of the scene, Lucasfilm couldn't give too many details, other than where it would fit into the story and approximately how long it

PEAR

Mark Hamill's *The Black*

Heroes are nothing new to Mark Hamill. As the voice of the animated Joker, he's butted heads with Batman. As The Trickster, he's run up against The Flash on that TV series. And, of course, as Luke Skywalker, he's embodied every heroic quality.

In real life, however, heroes don't always hold up well for Hamill. At least that's part of the premise put forth in his latest entertainment venture, a five-issue comic book series entitled *The Black Pearl*, recently published by Dark Horse Comics. The story is co-written by Hamill and Eric Johnson (they happen to be cousins, born 12 days apart), with pencils by H. M. Baker and inks by Bruce Patterson.

The Black Pearl is Luther Drake, a white-collar worker, who, through a series of events, decides to don a disguise and fight crime. Yet unlike the fantasy-based heroes and villains Hamill has encountered or portrayed, he and Johnson have created *The Black Pearl* from today's tabloid headlines.

The Black Pearl was originally conceived as a movie screenplay, but after soliciting opinions on the treatment, Hamill and Johnson decided to take another angle. "Dark Horse got hold of it and suggested we work it out as a



SAME STORY, NEW COMICS: JUST AS LUCAS ENHANCED *STAR WARS*, DARK HORSE ENLISTED A NEW TEAM FOR ITS *SPECIAL EDITION* SERIES.

LS Of Wisdom

Pearl explores the underbelly of vigilante justice

graphic novel," says Hamill, who adds, though, that he and Johnson will polish the script one more time and launch a full-court press to try to get it developed as a film.

"We were a little hesitant about adapting it to comics," says Hamill. "But it's similar to taking a play on the road before it opens on Broadway. It will give us an idea of what works and what doesn't."

In fact, the whole superhero formula was turned upside down by Hamill and Johnson. Instead of employing supernatural powers or personal moral outrage, Drake, an unstable man and voyeur, has twisted reasons for becoming The Black Pearl—and the sensationalism-starved media is right there to fan the flames.

"This series explains why there can't be a Batman in real life," Hamill says. "When I was growing up, an early hero of mine was Zorro. He'd put on a costume and go into the night and maintain a dual identity. That's happened with Batman and Superman, and even in literature with the Scarlet



THE "HERO" IN *THE BLACK PEARL*, A NEW DARK HORSE SERIES CO-WRITTEN BY MARK HAMILL AND ERIC JOHNSON, IS DRAKE, A SORT OF ODDBALL, WITH NO SUPERPOWERS, WHO DECIDES TO TAKE JUSTICE INTO HIS OWN HANDS. HAMILL SAYS, THOUGH, THAT VIGILANTISM DOESN'T WORK IN REAL LIFE.

Pimpernel. But why hasn't it ever happened in real life?

"This is one way of looking at why some comics myths don't work in real life," he says. "It's tough enough to maintain one identity, let alone two."

Still, the American public's obsession with "hooded justice" continues to make heroes out of people who take the law into their own hands—such as New York City's so-called "subway vigilante," Bernard Goetz, who was lionized in some circles for shooting a group of teen would-be muggers. "It's like the city had lost its collective mind," remembers Hamill, who's a part-time resident of New York. "We learned that white-collar professionals got a vicarious thrill from this version of frontier justice, and I couldn't understand it."

The Black Pearl, Hamill concludes, is "a story designed to show why it's impossible to be a costumed hero in the real world. We're having fun with it, but we at least have something in mind about personal responsibility and what makes a hero." — D. C.



would run. "When I got Eduardo started, we had no specific details on the dialogue or backgrounds—nothing," says Cooper. "Eduardo basically finished the comic and left a page blank until we got further information on the scene. After the pencils were finished, we received reference from Lucasfilm, I sent it to Eduardo in Uruguay and he finished the page."

Writer Jones, another name long associated with *STAR WARS*, scripted the *Tales from Mos Eisley* one-shot, which provided him with the springboard for this assignment. "This was a great chance to get to the real stuff," he says.

Jones had to make sure the dialogue corresponded with the movie—an surprisingly daunting task. "In the first draft, I didn't absolutely follow the dialogue," he says. "I wasn't trying to get away from the storyline; I just needed to break down an overwhelming amount of information into a comic book. But Lucasfilm wanted readers to know that this is the original *STAR WARS*."

Like Williamson, Jones realizes the backgrounds in *STAR WARS* are as much a part of the story as the characters. But to capture the tension of the movies, he used almost a storyboard style with some scenes. "I'm most proud of the lightsaber battle [between Darth Vader and Obi-Wan Kenobi] and the Death Star trench ride toward the end," says Jones. "I wanted to capture the emotion of the movie—there's a lot of tension—so there are a few eight- or nine-panel pages."

To prepare for the assignment, Jones read the final script and made notes along the sides, one side for "must-haves" in the comic, the other for "might be able to lose."

"It was important to protect the 'spine' of the story," he says. "You have to keep the original intent and identify the back story. In comics, sometimes the back story isn't being delivered. You don't want just pages of talking heads, so you take those ideas and sequences and put them into action sequences somehow—or you just buckle

down and include the talking heads. Action sequences are easier and visually much more interesting to look at; if people are just standing around talking, you can't get it all in."

The subject of the assignment made it that much easier. "Normally I prefer working with a full script because I don't know what the artist is going to do with it, so I have to describe in detail what's happening in each panel," he says. "With *STAR WARS*, it's a little more relaxed because it's been around for 20 years and everybody has seen it. In describing the Death Star, for example, the nice thing is I didn't have to go into quite as much detail. Usually I go in assuming I'd better give the artist everything he needs to pencil the scene because he may not get production sketches or clips."

After approvals and script changes, most of the work falls to

the artist. Even if he knows what the finished comic will look like, there's the small matter of execution. "It takes longer to ink the backgrounds than the figures," Williamson says, "but you have to do it right because it's *STAR WARS*. It has to look good." ☐

Don Charles is a regular contributor to *STAR WARS Galaxy Magazine*.

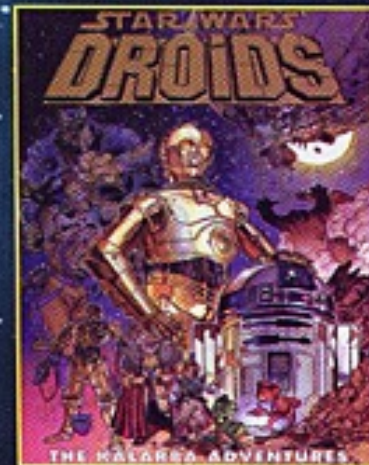
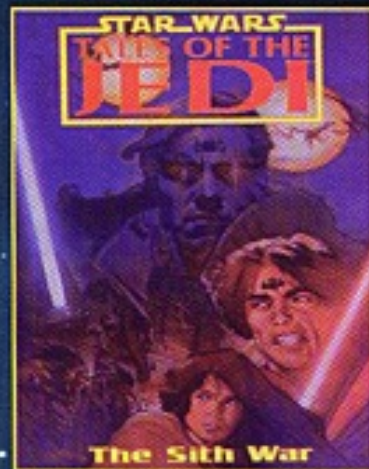
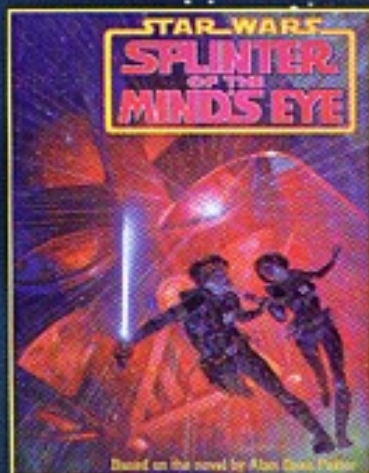
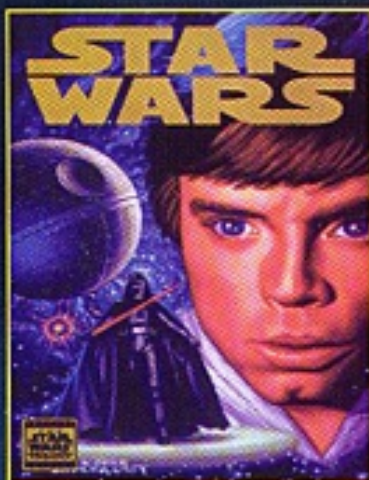


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STAR WARS

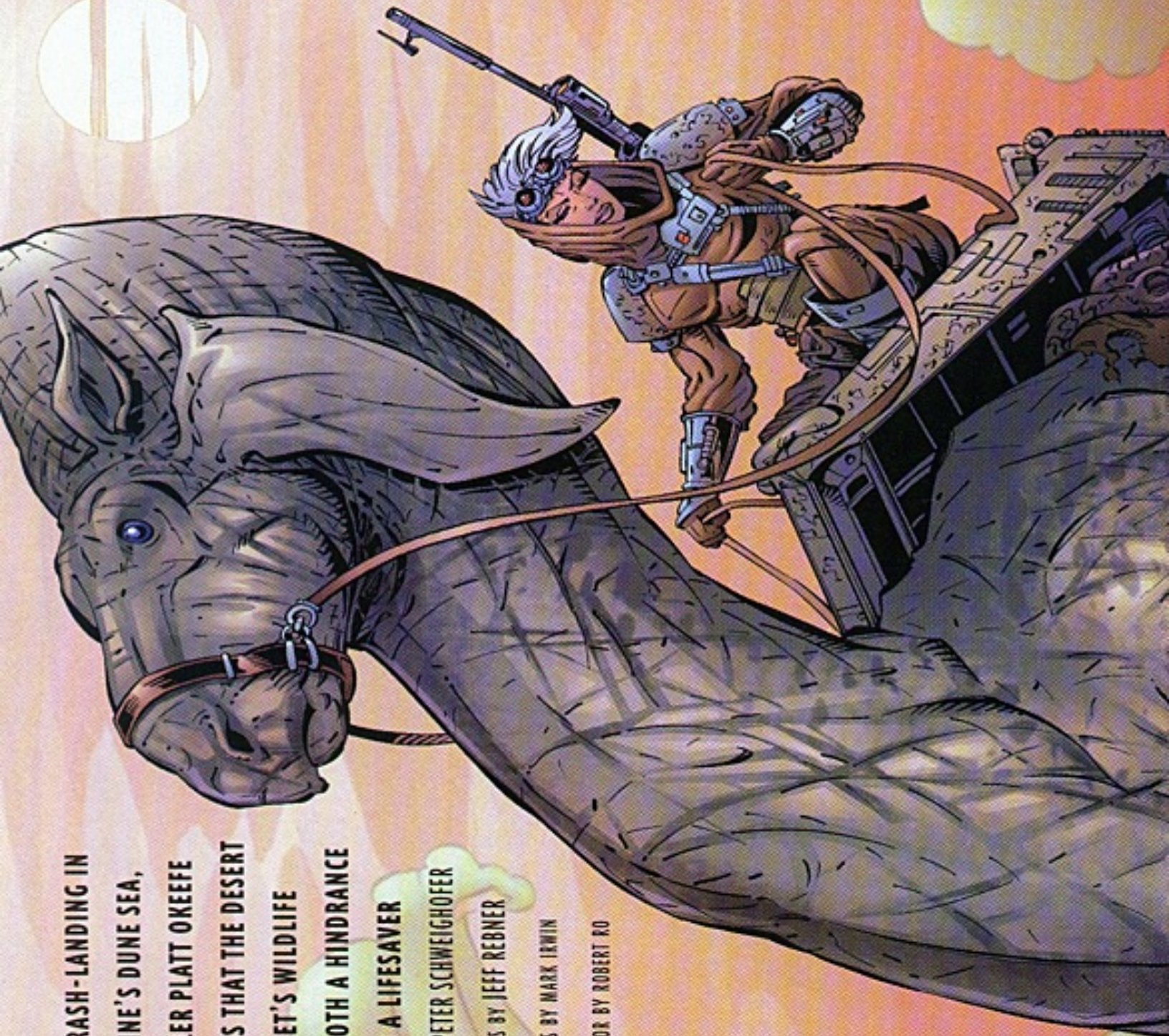
AFTER CRASH-LANDING IN
TATOOINE'S DUNE SEA,
SMUGGLER PLATT OKEEFE
DISCOVERS THAT THE DESERT
PLANET'S WILDLIFE
CAN BE BOTH A HINDRANCE
AND A LIFESAVER

STORY BY PETER SCHWEIGHOFER

PENCILS BY JEFF REBNER

INKS BY MARK IRWIN

COLOR BY ROBERT RO



정해호

B-M-IRWIN



"Great Just fantastic." Platt curses sourly. She raps her fingers on her freighter's smoldering control console. "There's nothing like trying to blast out of Mos Eisley, then your ship decides it's ready for the junkyard." She looks through the cockpit viewport. Sand. Not dunes, just sand, piling higher every minute. Platt had ditched her ship, *Pok's Demise*, in a Dune Sea gravel storm.

Platt reviews her escape, trying to figure out what has gone wrong. She'd been having a few with Sovar, her "cargo solicitor." The cantina visit was a sort of payment for the crummy cargo he'd traded with her. Then the bounty hunters showed up. Platt dashed back to Docking Bay 86, ran on board *Pok's Demise*, sealed the personnel and cargo hatches and punched it. She was out even before the bounty hunters could get off a shot.

Of course, in those rushed takeoffs, there wasn't really time to run a full diagnostic check on the ship's systems. Platt found that out two minutes later, when her maneuverability jets cut out. Then her ion drives. Then the main generator. No doubt her shield generators were a mound of slag right now. The nearest uncontrolled landing area was a few kilometers below: the Dune Sea. Platt did her best to angle the ship for a smooth crash. At least she didn't feel too banged up.

Platt looks out the viewport. The sand completely covers it. "Well, if I have to wait out the storm, I might as well check out what's left of my ship," she sighs. There isn't much. The ventral gun mount was torn off during the crash. The underbelly sensors are gone. Sand has filled the forward maintenance crawlways. The cabins are a mess. Bee-Zerobee hasn't been secured; his remains are scattered all over the main corridor. So much for the droid. He had suffered enough.

Platt expects to find her cargo bay smeared with glaze cakes, the almost worthless cargo Sovar has stuck her with. Flashing the glow rod over the bulkhead, she can't find even the smallest morsel of glaze. The containers are still secured in their webbing, but something has gnawed the top web straps away. The crate lids have been unlatched and tossed off. Platt looks inside one and sniffs around. She smells glaze cake and something else... something animal.

Platt hears scratching noises in a maintenance duct beneath the deck plates. Pipes clatter in the aft engineering station. Somebody is crawling around in there. Platt has run into sneaky shipjackers or stowaways before, but none could ever eat all those glaze cakes and manage to smell as bad as the crates do now.

She cautiously approaches the hatch to the aft engineering station. Platt takes the glow rod with her other hand and draws her blaster. With a swift

Who Is Platt Okeefe?

Some background on this well-established STAR WARS Roleplaying Game character

The massive commerce world of Brentaal has seen its share of space-faring heroes. Platt Okeefe is only the latest of many to leave the confines of her Core Worlds system and seek her fortune in the greater galaxy.

When she was 12, Platt ran away from home and signed on as a cabin steward aboard a Sullustan starliner. She later joined a tramp freighter crew plying the Anarid Cluster, and acquired a taste for fast ships, slick deals and living on the edge of the law.

In her early misadventures, Platt joined the infamous, Hutt-controlled Klatooian Trade Guild, defaulted on payments for her first light freighter and was sold into slavery. Platt managed to escape her masters with the help of a fellow slave, a Twi'lek currently known as Tru'eb the gunrunner. The two became fast friends. Tru'eb helped secure funding for Platt's new ship—the ill-fated *Pok's Demise*—while in return Platt shared what she had learned about smuggling.

These days Platt runs illegal cargo to countless Outer Rim worlds. She's distinguished by her platinum blonde hair, classy spacer outfits and a pleasant smile that reflects her easygoing nature. She's a friend to fellow smugglers and a dangerous adversary to the bounty hunters and Imperial forces who seek to discontinue her "business" endeavors.

— P. S.

kick, her foot connects with the hatch's controls. The metal door whines as it slowly opens. Platt flashes the glow rod and peers inside. Two large thumper feet pummel her to the deck. Several creatures with snouts pound over Platt. Some have nastily pointed horns. They skitter over her and off into some other part of the ship.

Platt pulls herself off the deck, cursing. *Pok's Demise* has scurriers, vermin from Mos Eisley. She shines the glow rod into the

engineering bay. Bits of machinery and starship parts are everywhere. The ion coil exchangers have been pulled into lots of little pieces. And two power coupling sheaths are gnawed straight through. The creatures have picked and pulled apart important components of almost every system.

Platt must have picked up the scurriers when Sovar came by to take her for that drink at the cantina: She had left her freighter's cargo hatch open. "Well, there's not much I can do about it now," Platt says to nobody in particular. "The best I can do is sell this old heap to the Jawas for scrap."

WHAT'S ROLEPLAYING?

Roleplaying is a form of the kids game "Let's Pretend," with slightly more sophisticated rules. Each person playing the game can take the part of his or her own *STAR WARS* hero (called a "character"): a Rebel pilot, a smuggler, a bounty hunter—even a Jedi Knight. One player is called a "gamemaster," who acts as a storyteller. The gamemaster describes the scenes of the story to the players, who in turn decide what their characters are going to do. The players' choices affect how the story unfolds. For details, read the *STAR WARS* Roleplaying Game sourcebooks from West End Games.



Platt jumps back in surprise as five scurriers pop out of the open hatch and race off into the desert. The pesky scavengers must be seeking out the nearest food source—garbage. Trash means there must be some kind of civilization around here. Platt kneels down and digs through her pack for the macrobinoculars. She climbs the nearest dune and focuses the macros, trying to track the scurriers.

There they are, already about a kilometer out, if her macrobinoculars' range readouts are correct. The numbers suddenly read four meters as a massive blur rises in her macros' viewscreen. A gigantic head and long neck burst out of the sand. Platt drops the macrobinoculars and stumbles backward in fear. She doesn't care if it's a sandworm, krayt dragon or worse. Platt just scrambles to clear her blaster out of its holster. She's about to whirl and shoot whatever it is, when a warm snout playfully nuzzles her hair.

Platt looks up to see a ronto with an innocent smile on its snout. Its sand-flaps dangle from the back of its head. The beast coos as it rubs her hair again. "Hey, stop it," says Platt, gently pushing the ronto away. She gets up and dusts herself off. Platt notices a set of reins dangling from the animal's snout and a squarish saddle strapped to its back. She reaches up to scratch the ronto's neck. It bends down and licks her face. "Hey there, big fellah. Where's your rider? Poor creature, you must have been stuck out here during the gravel storm. I guess those sand-flaps helped protect you. Sometimes I wish I could curl up and wait out a sandstorm." The ronto just affectionately rubs its snout against Platt's hair.

Platt slings her backpack over one shoulder and approaches the ronto's saddle. There are no ropes or harnesses to climb. Turning its long neck to stare at her, the ronto knowingly kneels down on the sand. Platt grabs the saddle, steps onto the ronto's bent leg and swings herself up.

Settling into the awkward saddle, she pats the creature's neck. "Good fellah. Now, can you take me home?" The ronto looks back at her quizzically. "You know, *home*," says Platt insistently. "Food, water, civilization? Hello..." she says, patting its head. "Is there anything clicking in that tiny brain of yours? Look, fellah, if I don't find civilization, I can't hop a transport back to Mos Eisley. If

I make it that far, I have to find a new starship with bounty hunters all over my tail. But I'm not going *anywhere* unless you start walking. Get it?"

The ronto cranes its neck back and nuzzles her hair once more. "Look, you can mess up my hair as much as you want when we reach a settlement, okay?" Platt isn't sure if the creature understands. Maybe it does, maybe it doesn't. Maybe it just feels like moving on. Anyway, the beast abruptly stands up and begins stomping off over the sand, following the same path the scurriers had moments before. Platt sighs. She pats the ronto's neck. "Good fellah." ☺

Peter Schweighofer is a STAR WARS editor and writer for West End Games. This is his first contribution to SWGM.

From deep within her ship, Platt figures the gravel storm has abated. The incessant hum outside has stopped. She presses the controls for the top-side hatch and stands back. It unlocks with a clank and groans open. An avalanche of sand pours in. When it stops (and Platt is relieved when it eventually does), she grabs a backpack of her personal and survival gear and pulls herself up through the hatch.

Tatooine's twin suns are just peeking above the horizon. From what Platt can see, her entire freighter is buried. With the transponder scrapped, nobody is going to find the starship in this wasteland. It will probably take the Jawas a few weeks before one of their sandcrawlers rumbles by this area. Platt knows she has to hike out of here on her own. But which way leads to the nearest settlement?

SCURRIER

TYPE: Scavenger

DEXTERITY 3D - Running 4D. **PERCEPTION** 2D+2 - Sneak 3D+2. **STRENGTH** 2D+1 - Climbing/Jumping 3D+2.

SPECIAL ABILITIES: BITE: Does STR damage. HORN (males only): Do STR+1D damage. MANIPULATION: Scurriers' forepaws can manipulate small objects and pick apart machinery as if they had a repair skill of 4D.

MOVE: 15

SIZE: Up to 1.2 meters long

RONTO

TYPE: Beast of burden

DEXTERITY 2D - Running 3D. **PERCEPTION** 3D. **STRENGTH** 5D - Stamina 6D.

SPECIAL ABILITIES: HEAT ENDURANCE: Rontos are extremely adaptable to desert conditions, though they still need water to survive. SENSE OF SMELL: Rontos have a keen sense of smell. They add +1D to any PERCEPTION roll involving smell. SKITTISH: Rontos are easily upset by any machines that move significantly faster than they. Add +3D to their ORNERINESS when around fast-moving vehicles.

MOVE: 10

SIZE: 4.25 meters tall

ORNERINESS: 1D

The ICE WORLD COMETH

Decipher's second Expansion Set for the *STAR WARS* Customizable Card Game probes *Empire's* Battle of Hoth

BY MICHAEL MIKAELIAN

The ever-expanding *STAR WARS* Customizable Card Game has expanded once again, this time with the *The Empire Strikes Back: Hoth* Expansion Set. This action-packed edition contains 162 cards chronicling the cataclysmic Battle of Hoth. If you haven't experienced *SW:CCG* cards before, now is an excellent time to check them out. Hoth contains some of the greatest elements featured throughout all three movies, and has its own set of new rules. Now, instead of playing with your *STAR WARS* figures out in the snow, you can stay inside, whip up a cup of hot cocoa, sit by the fire (not too close, kids) and enjoy *The Empire Strikes Back: Hoth*.

So many of the fantastic features of *Empire* are here in the new cards: AT-ATs, snowspeeders, wampas, tauntauns, Anakin's lightsaber, Too-Onebee, the main power generator, probots, snowtroopers and Commander Luke Skywalker. Yes, *Commander Luke Skywalker*. One of the interesting things about the Expansion



Sets from Decipher—past, present and future—is that the characters will grow and become more experienced, especially Luke. Ross Campbell, Decipher's creative director, announced last August that there would be a total of *three* new Lukes over the course of the expansions. (I, for one, am champing at the bit to get my hands on Luke, Jedi Knight when the *Return of the Jedi: Tatooine* set comes out!)

Besides all the people and things cards, there are places cards, too. Players using Dark Side cards get the Hoth: Wampa Cave (all the way out at the 7th Marker), while Light Side players get Echo Base. Echo Base is actually a *series* of locations, such as the Main Power Generator and Echo Command Center. Plus, there are new rules that change the way these places interact, which enhances the feeling of a real Rebel base in a frozen wasteland.

Some other interesting cards include I Thought They Smelled Bad on the Outside. Just as Han Solo did before using his lightsaber to slice open a tauntaun, you can use one of these cards to protect a character from the elements by sacrificing one of your creature vehicles. It Can Wait (Light Side) and I'd Just as Soon Kiss a Wookiee (Dark Side) both do the same thing: When

your opponent deploys a card, you can send it back to his hand until the next turn. Finally, who can forget the infamous Death Mark? In this case, a Death Mark really isn't an easy thing to live with. You lose one Force every turn until you get rid of it, and when you do, the smuggler it targets goes back into your deck.

For *STAR WARS* fans who prefer to look at the cards instead of clobbering their friends with them, there's plenty in *ESB: Hoth*. Decipher is already

Power Generation Rules give the Rebels the breathing space they've needed for a long time. With the Main Power Generator in play, the Dark Side player can only deploy his characters, vehicles and starships at the farthest exterior Hoth site. The markers denote how far from the Rebel base each site is located.



Because AT-ATs can only move one site a turn, it could take several turns to reach the Main Power Generator.

For players who may choose not to build Hoth decks from scratch, a Two-Player Expansion Set is available, containing a Light Side and Dark Side pre-made deck of 60 cards each, a Hoth booster pack and a rule book with everything necessary to begin the game. As with the premiere Two-Player Set, the rules are the same as the standard Hoth set's. The Two-Player Sets can be used as a jumping-off point for getting into the game, or to play and enjoy on their own.

THE STAR WARS CUSTOMIZABLE CARD GAME: HOTH CONTAINS ALL-NEW CARDS, RULES AND ACTION-PACKED ADVENTURE BASED ON THE BATTLE OF HOTH IN THE EMPIRE STRIKES BACK.

respected for its high-quality design and imagery, and the Hoth set lives up to that reputation. Once again, they've used actual images from the movies wherever possible. The images are selected using a 70mm editing machine. Where it was impossible for the designers to get the perfect shot from *Empire*, they have either touched up a production photo or generated a digital image on a computer.

In the previous *A New Hope* Expansion Set, players were treated to new rules, including Undercover Spies, Dejarik Rules and the ability to Blow Things Away. In *Hoth*, there are more new rules. Combat vehicles work like starfighters, except they operate at ground level, which means you can add pilots to make them more powerful. Conversely, starfighters can now also be used on the ground.

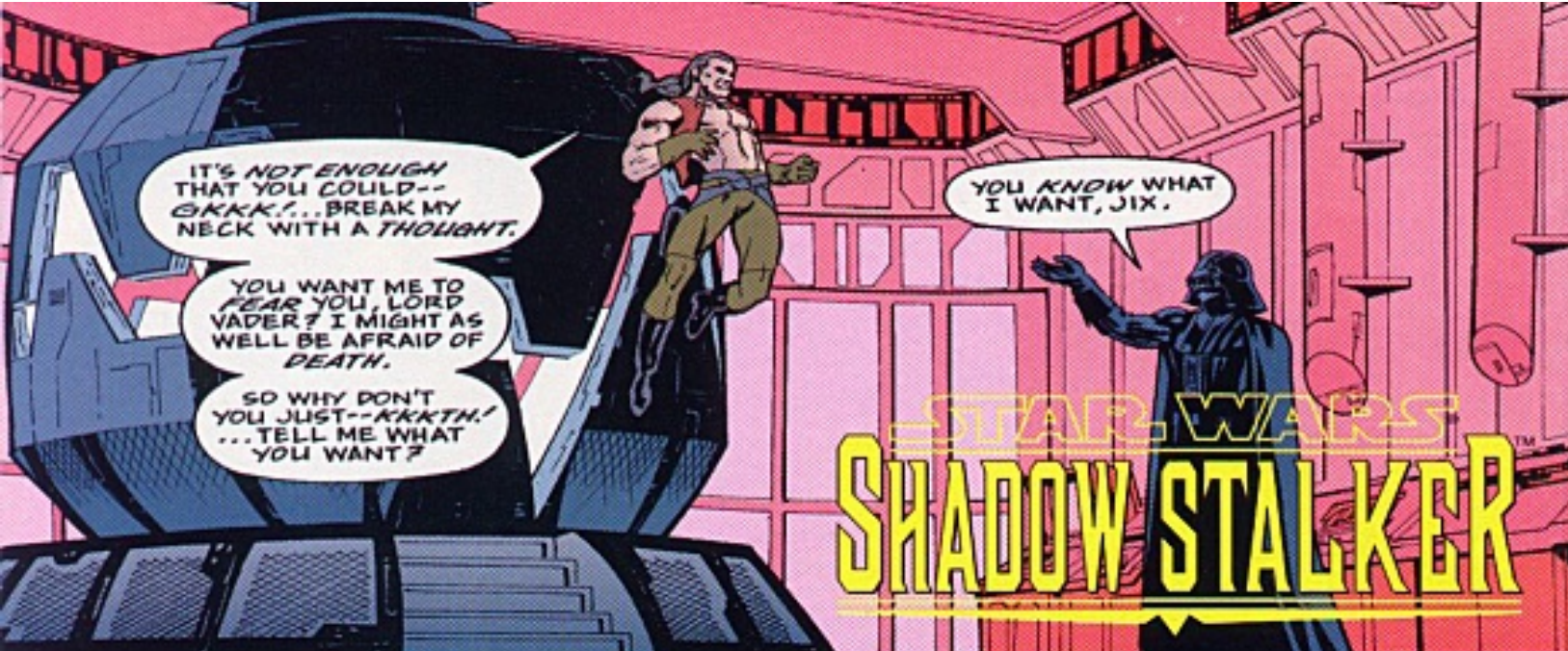
Frequent SWGM contributor Michael Mikaelian recently returned from the *STAR WARS Customizable Card Game World Championship*. See how he fared in this issue's "Around the Galaxy."

What Is the *STAR WARS Customizable Card Game*?

The *STAR WARS Customizable Card Game* is a two-player game in which one player controls the Light Side forces of the Rebellion while the other controls the Dark Side, including the evil Galactic Empire. An ever-expanding pool of cards (in excess of 650) allows players to construct a wide variety of decks. A standard deck is 60 cards, but players may agree to play with as many as they want, as long as the number of Light Side and Dark Side decks are the same.

The object of the game is to be the first player to deplete his or her opponent's Life Force, which is represented by the various cards in a player's deck. Each card in a deck represents one Force, and is often used to pay the costs of cards from your hand. As you lose Force, you discard one card for each one Force you must lose.

For more information about the *STAR WARS Customizable Card Game*, write to Decipher, Inc., 253 Granby St., Norfolk, VA 23510-1813 or call (804) 623-3600. On-line options include e-mailing RebelBaseLeader@decipher.com or exploring the company's Web site at www.decipher.com. — M. M.



Story - RYDER WINDHAM Art - NICK CHOLES Lettering - MICHAEL TAYLOR Colors - CARY PORTER



I HAVE LEARNED FROM AN INFORMANT THAT IMPERIAL GOVERNOR TORLOCK ON CORULAG PLANS TO PLEDGE TO THE REBEL ALLIANCE. THE INFORMANT WAS INSTRUCTED NOT TO ACT FURTHER IN THIS MATTER.

TORLOCK MUST BE ELIMINATED, BUT HIS DEATH WILL SERVE OUR PROPAGANDA MACHINE.

THE EMPIRE'S HAND MUST REMAIN INVISIBLE. IT IS ESSENTIAL THAT THE CITIZENS OF CORULAG BELIEVE THAT THE GOVERNOR WAS ASSASSINATED BY REBELS.

AS YOU ESTABLISHED OUR DEAL, JIX, I DON'T BELIEVE I NEED TO REMIND YOU OF THE CONSEQUENCES OF FAILURE.

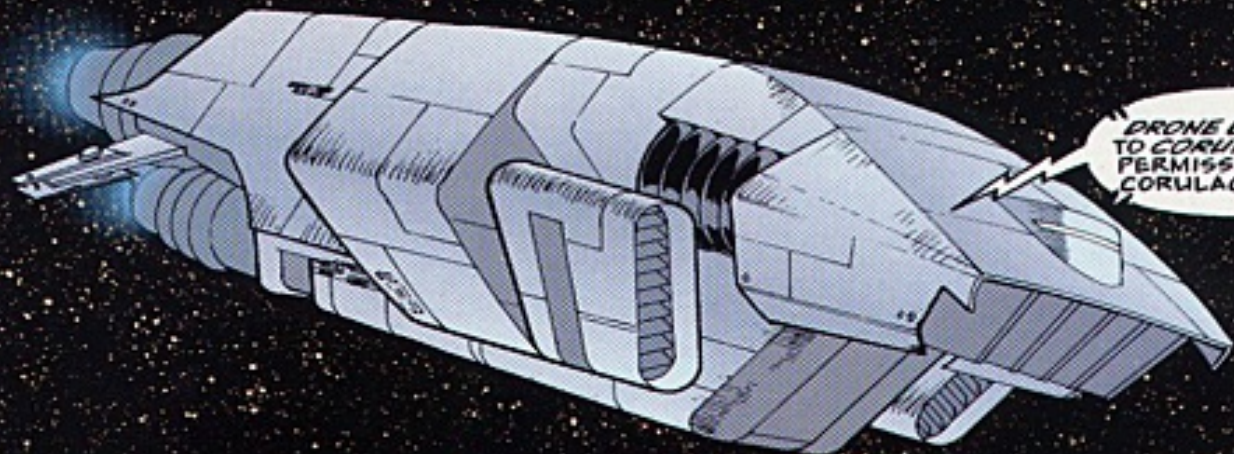
SURE, HOW DO I GET TO CORULAG?

PRONE BARGE G-79 AT CORUSCANT PORT AUTHORITY. AND JIX?

YES, LORD VADER?

WHEN YOU LEAVE MY CASTLE...





DRONE BARGE Q-79
TO CORULAG CENTRAL.
PERMISSION TO LAND,
CORULAG CENTRAL?

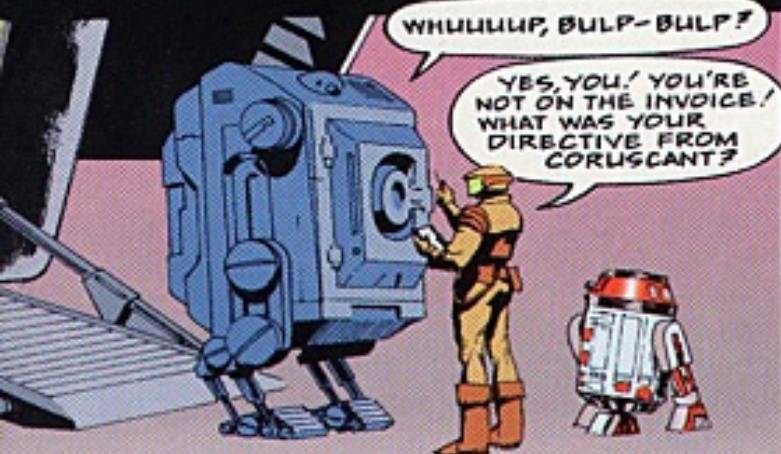


CORULAG CENTRAL
TO DRONE BARGE Q-79.
PERMISSION GRANTED, Q-79.
DOWNLOADING LANDING
COORDINATES FOR HANGAR
512 NOW.



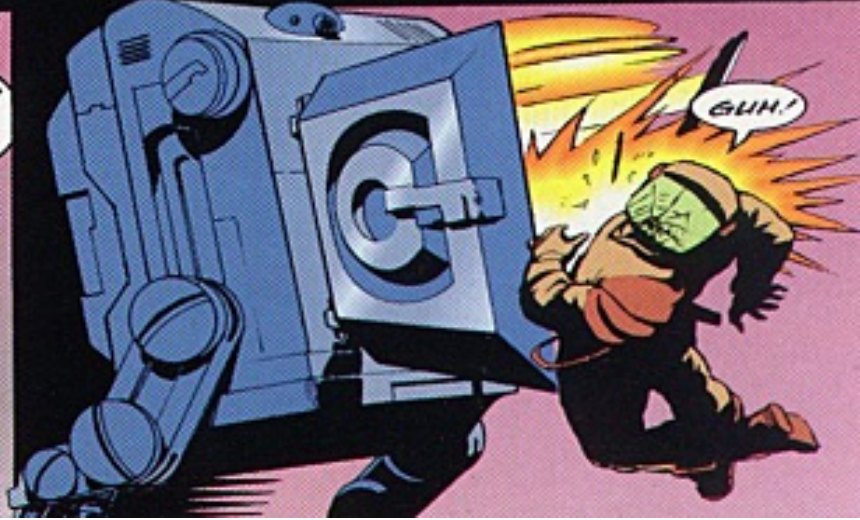
CHECK...CHECK...
CH-- WAIT!

HEY, YOU
THERE!



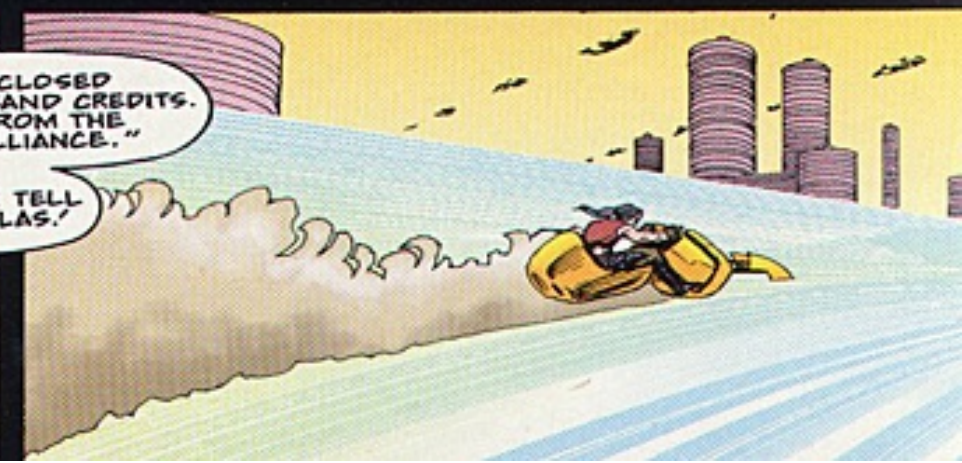
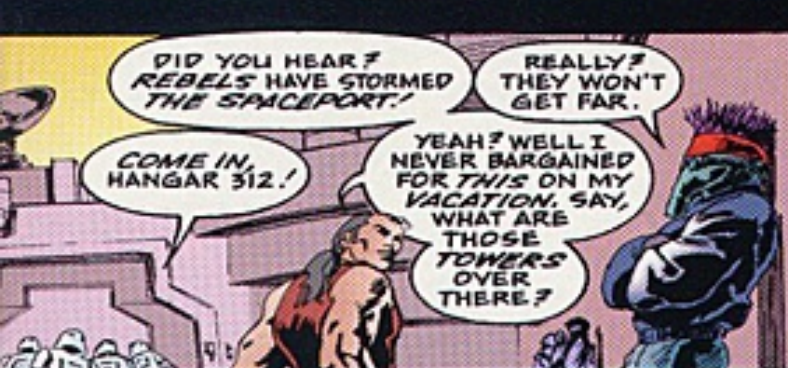
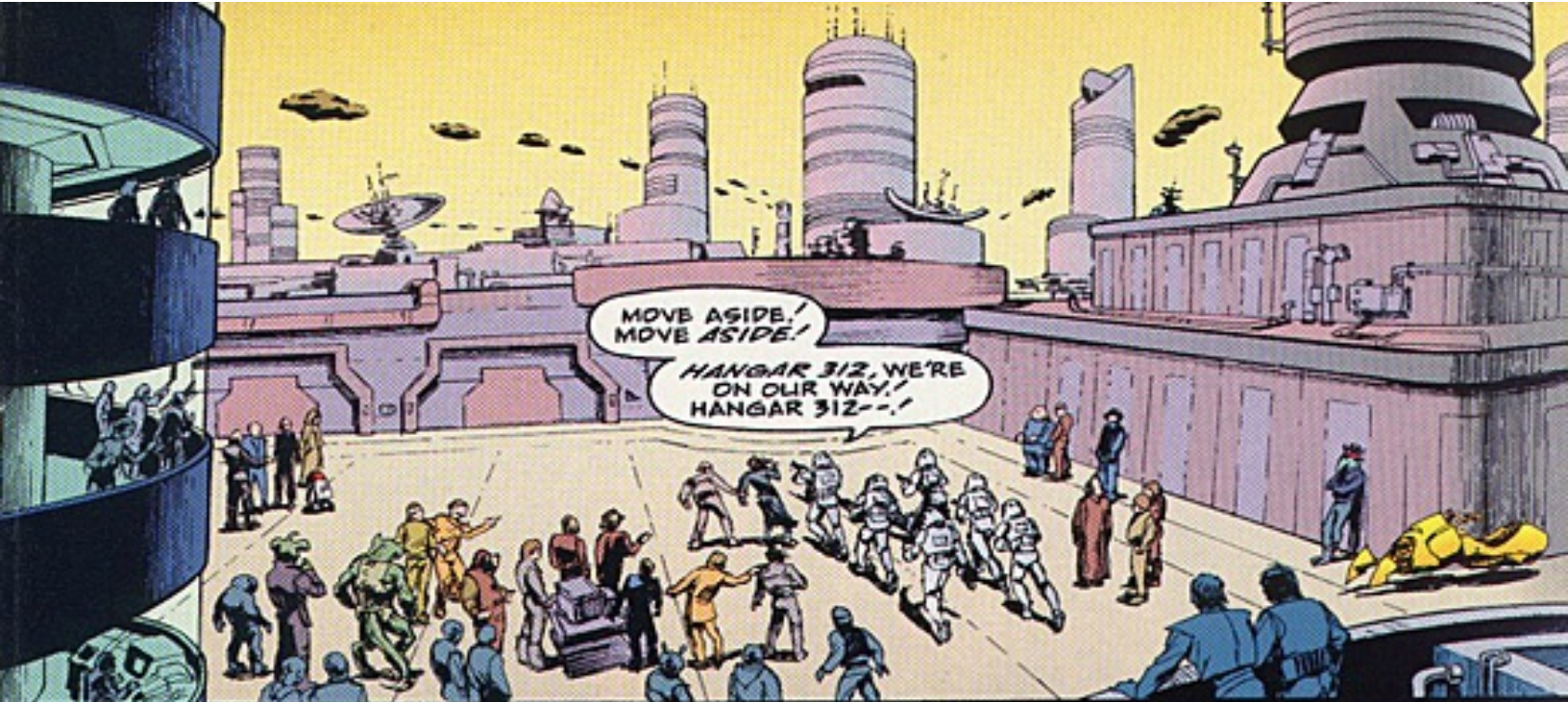
WHUUUUUP, BULP-BULP?

YES, YOU! YOU'RE
NOT ON THE INVOICE!
WHAT WAS YOUR
DIRECTIVE FROM
CORUSCANT?



GUH!









CAN YOU
SEE IF
TORLOCK
IS STILL
IN THE
'SPEEDER'?

I THINK
HE'S IN
SHOCK!
HE HASN'T
MOVED!



YOU
THINK HE'S
SHOCKED
NOW...



...WAIT'LL WE
FINISH THE JOB!

THINK
AGAIN,
BOYS.



THE ONLY REBELLION
ON THIS PLANET IS ME...

...AND THIS
IS MY KILL.



AAAAGH!

KRAK
KRAK
KRAK





NEXT: THE GOVERNOR'S
OTHER DAUGHTER

The CARD BOA Gal

Topps STAR WARS trading cards, new and old, have created an ever-expanding universe of valuable collectibles **BY STEVE SANSWEET**



Okay, let's get this out of the way up front. Yes, this column and accompanying price list are all about American Topps STAR WARS cards from 1977 to tomorrow. And, yes, Topps publishes this magazine (though the publishing executives don't dictate topics for this column). And finally, yes, I personally have done work for Topps on—let's see now—five STAR WARS trading card sets.

Given all that, this column was decidedly *not* my idea. It was my assistant, Josh Ling, who compiles the price guide in every issue, who insisted on this baby. After all, non-sports or entertainment trading cards—in particular STAR WARS cards—have again become a hot collectible after years of darkness, when you practically couldn't give away a *Return of the Jedi* set. Josh also thought that this would be a relatively easy and comparatively short list to compile after last issue's list of cereal boxes and premiums.

He was wrong on both accounts, and he has paid dearly for it. This is, by far, the longest and most complex list we have printed in our attempt to cover every American Topps STAR WARS card and variation since the very beginning of recorded history—that is, 20 years ago. (We hope to address Topps and other licensed foreign variations at some future time.)

There were a number of things that made this a complicated assignment. First, people collect trading cards in a variety of ways: Some buy single cards to complete a set; others buy only full

sets, with or without stickers in the case of the early sets. Then there are multiple wrappers, wrapped packs and full or empty shelf boxes.

Today's card business is even crazier, with rare promotional cards, various levels of chase cards, box or carton premium cards and redemption cards (frequently worth more than the item received). You can add to that all of the uncut sheets of the main cards, premium cards, etc.

In this guide, we're only listing uncut sheets that were publicly available from Topps or through such vendors as QVC. Yes, we know that some people in the industry, or who are associated with someone in it, have been able to get uncut sheets on almost any set directly from any manufacturer. And an auction of part of Topps' art archives in 1989 also resulted in uncut sheets of earlier series "going public." But because uncut sheets change hands relatively infrequently, it's hard to put a price on them, other than giving a broad range of between \$50-\$200 or so.

That hasn't stopped us, however, from listing the infamous P3 card from STAR WARS Galaxy 2, even though there are only a very few in pub-



C-3PO STARRED ON THE WRAPPER OF TOPPS' FIRST STAR WARS SET AND THE INFAMOUS #207. ABOVE IS THE CORRECTED VERSION.



RD axy

**SIMILAR SHOTS
OF THE MAX
REBO BAND
APPEAR ON THE
ORIGINAL AND
WIDEVISION
SETS OF TOPPS'
RETURN OF THE
JEDI CARDS.**



lic hands, because most were destroyed. That, of course, is what makes it so valuable and perhaps the first individual *STAR WARS* card that someday could go at auction for \$1,000 or more, possibly a lot more. But we'll deal with that later.

For now, some history. Topps was one of the early *STAR WARS* licensees—though not quite early enough. As a result, the then Brooklyn-based company (headquarters have since been moved to Manhattan) almost didn't get the license in the first place. In doing interviews for my book, *STAR WARS: From Concept to Screen to Collectible*, I talked with Marc Pevers, the 20th Century-Fox executive in charge of licensing at the time *STAR WARS* was first released.

"We sent out a letter to a couple of hundred manufacturers, saying that *STAR WARS* was going to be a great event, a spectacular licensing vehicle," says Pevers of an incident not recounted in the book.

"But response was very poor. We got maybe a half-dozen replies." Pevers knew some people at Topps, and thought his new project would be a shoo-in because of the company's success with cards based on Fox's *Planet of the Apes*.

"We had a good [meeting], but they said movies really weren't very licensable because they came and went so quickly," Pevers recalls. Desperate to get the promotional boost that a card set would bring, Pevers asked for only a relatively tiny advance. Still, the answer was no.

In the meantime, Kenner Products had procured the toy license, and when the movie became an overnight sensation, the toy maker wanted the trading cards to be made by Donruss, which like Kenner was then owned by cereal giant General Mills. Donruss offered a slightly higher royalty, but Topps came back with a winning bid. For Topps, it was undoubtedly a great long-term investment. And Topps was one of the first companies to get back into producing new *STAR WARS* items once the current renaissance began in the early '90s.

I loved and collected trading cards as a kid, so it was a special thrill for me to sign on with Topps as consulting editor for its three *STAR WARS* Galaxy sets, the first of which debuted in 1993. We combed the Lucasfilm Archives and that of several individuals—such as my friend Bill Plumb, who owns an unmatched collection of original *STAR WARS* art, and another friend, Tom Neihsel, who collects Kenner art—for great, rarely seen art and graphics to use for the sets. Then I discovered how difficult it was to squeeze a mass of information down to the 60 or so words that fit on a card back.

My association with Topps also gave me the opportunity to work with Topps' long-time West Coast Editor Gary Gerani, who 20 years ago (he must have been 12 at the time) began assembling the original, hugely successful *STAR WARS* trilogy sets for Topps. Gary, serving as the overall editor of the Galaxy series, and I split the acquisition and writing chores; I handled the older art, while Gary commissioned the "New Visions" pieces from hot comics artists and other illustrators.



**THE EMPIRE
STRIKES BACK
INSPIRED AN
OFFER FOR
PRESS SHEETS
ON WAX PACK
WRAPPERS AND
A NOVEL SET OF
LETTER-SHAPED
STICKERS.**

STAR WARS STUFF

Besides being a great experience, it also afforded me, at last, the chance to get the straight answer to a long-burning question: Just how did *that* card come about? *That* card, of course, is the so-called X-rated version of green-bordered #207, which appears to show an anatomically correct C-3PO. I had long heard that some printer—either angry at Topps or just on a lark—had done the deed. But, even in private, Gary insists that Topps printed the transparency exactly as it appeared from Lucasfilm, and didn't notice the errant appendage until the set had been printed and widely circulated. While dealers place a much higher value on the first print than the corrected version, in reality there could be as many if not more of the initial version in circulation.

Besides the five different Topps sets of *STAR WARS* cards that came out in 1977 and 1978, the company issued another oddity in 1978: *STAR WARS* Sugar-Free Gum. There are four different outer wrappers, 56 different and very funky images on the backs of the wrappers—most look like very early publicity photos with some strange color backgrounds added by Topps. I'm told the set was only released in a few test markets, and it took me years to find the final two wrappers to complete my set. But it's always bugged me that each wrapper has a small rip in it because of the packaging machinery.

Then, at the *STAR WARS* 10th anniversary convention in 1987, I found a collector/dealer who had the complete set, flat and with no rips! Even at the then-steep \$200, I was amazed and pleased to upgrade my first set. I have since heard of other such "factory fresh" sets for sale.

For *Empire*, Topps produced three sets, although with more total cards and stickers than the five *STAR WARS* sets. There are

BUBBLE MEMORY

Longtime Topps creative force
LEN BROWN recalls "one of the more
memorable experiences I have had"

Just days after *STAR WARS* had taken the nations' theaters by storm, in May of 1977, a headline in *Variety* screamed, *STAR WARS 6 Day Take Best Since Jaws!* With that in mind, I bolted into the office of Topps' then executive vice president Arthur Shorin (today he's chairman) and made an impassioned plea to call 20th Century-Fox in California to secure the bubble gum trading card rights. Yet the conventional wisdom at that time was, first, movie cards don't sell, and, secondly, kids don't care about space. Well, *STAR WARS* exploded those myths overnight! And so, within days of the film's release, I found myself in Hollywood to begin selecting photos for the very first of many *STAR WARS* trading card sets from Topps.

In those pre-Skywalker Ranch days, George Lucas' production offices were housed in a modest suite on the Universal Studios lot. I was greeted there by Charlie Lippincott, vice president of advertising, publicity, promotion and merchandising of *STAR WARS* Corporation, and his assistant, Carol Titelman, who laid out contact sheets filled with hundreds of photos from the film. Orders from the home front called for a series of 66 cards and 11 stickers. The only restriction from Lippincott was that "George does not want to release photos from the cantina sequence." (Eventually, Topps was given those shots, and they appeared in *STAR WARS* Movie Photo Cards, Series #5.)

An hour or so into my visit, I heard a voice say, "There are going to be nine or 10 *STAR WARS* films and possibly a *STAR WARS* TV series." I looked up, and there was George Lucas conversing with Lippincott. Next to George was Luke Skywalker—well, okay, it was really Mark Hamill—both of them just 10 feet away from me! Introductions were made, small talk was exchanged and then George was gone. (We did have time to exchange a mutual admiration for the fantasy art of Frank Frazetta.) Mark stayed on, now knowing I was with the company that put out "those great bubble gum cards." I was anxious to talk about *STAR WARS*, but he was more interested in finding out about our non-sports cards. Surely that day was one of the more memorable experiences I have had with Topps.



A PROMO CARD
FOR GALAXY 2
DEPICTED A
KNIFE-WIELD-
ING EWOK
(LEFT). THE
WEAPON WAS
REMOVED FOR
THE REGULAR-
ISSUE CARD
(RIGHT).



packaging oddities to look for, such as cellophane rack packages with different header cards and a package of 80 unwrapped cards and a small cardboard "collector's box" on a blister card.

Topps produced an *Empire* set of 30 large, 5" x 7" photo cards. They all had the same back—a photo checklist. Topps also did a test series of the cards with the same photo fronts, but with backs that had neat borders of line art of the characters and a description of the individual card front. Enough of those were produced that they still show up for sale from time to time. In 1981, Topps made theatrical posters of *STAR WARS* and *Empire* in a 12" x 21" size as part of its Giant Movie Pin-Ups set.

By *Jedi*, there was some fall-off of interest in trilogy cards. Topps produced two sets with multi-color variations on the stickers and puzzle backs. It also published its first sticker album, with spaces for 180 stickers that tell the story of *Jedi*. And that was it for a decade.

Since the return of Topps in 1993, the company has created 13 different *STAR WARS* sets; including variations such as factory, first-day and refractor versions, the number jumps to 17. There are binders with exclusive cards; a set of six steel cards; cards included as promotional items with toys from Just Toys, Hasbro and Galoob; Pepsi retailer versions of *STAR WARS* Trilogy Special Edition promo cards; five different nine-card sheets for Galaxy 1; a Waldenbooks giveaway; three different autograph cards for San Diego Comic-Con International; cards distributed with this magazine... *Whew!*

There are a couple of oddities in the current go-round. The two most interesting revolve around promo cards for Galaxy 2. The first was the Jim Starlin art for card #266. It shows a band of feisty Ewoks attacking a scout trooper. The Ewok hanging onto the trooper's helmet has one hand upraised, as if he's carrying something. In the unnumbered promo card included with Triton Comic Cards and Collectibles #2, the Ewok is carrying something—a dagger. But Lucasfilm Licensing hadn't approved that bloodthirsty image, and the knife magically disappeared before the set came out.

The other disappearance is more noticeable: There's a gap between the P2 and P4 promo cards for the set. The problem was another unapproved piece of art, this one by John Rheume, depicting a Yoda-like creature worshipping a large Yoda-like statue while other Yoda-like creatures look on. Because of miscommunications, Topps printed a limited supply of the card.

When Lucasfilm saw a test of the card, it ordered the entire run destroyed—which it was, except for a tiny number of cards that got into a few outside hands. There has been only one known sale, for several hundred dollars, and there may yet be more cards in private hands, so the market on that "forbidden" card is unknown.

Last year I had the chance to work with Topps again—this time with Ingar Westburg, my friend in New Product Development—on two series of cards for release around the *Trilogy Special Edition*.

Topps is issuing a mass-market "Complete

**A SUPER-RARE
PROMO CARD
FROM GALAXY 2
RECENTLY SOLD
FOR SEVERAL
HUNDRED
DOLLARS.**

Story" set that includes 72 cards featuring Widevision images from past sets—and a few new ones from the *Special Edition*—to tell the story of all three films. The second set, *Special Edition Widevision*, uses images that are new or have been enhanced for the new release, with explanatory



material, story-boards and sketches on the backs.

Sixty of the cards are from *STAR WARS*; the remaining 12 are split between *Empire* and *Jedi*. (Because new and enhanced scenes in the latter two films weren't completed in time, Topps had to use on-set photos and art for those 12 cards.)

There are cool laser-cut chase cards with both sets, and *Special Edition Widevision* also has hologram and 3-D chase cards. Separately, the deluxe edition of Topps' *STAR WARS* 20th Anniversary Commemorative Magazine comes with three exclusives: a laser-cut card, a 3-D card and a Multi-Motion card.

Topps has been with *STAR WARS* from the beginning, and they've taken fans on a great ride for the past 20 years. As the *Trilogy Special Edition* unfolds and the prequels get under way, that great trading card tradition is sure to continue. ☺

TOPPS IS ISSUING TWO SETS FOR THE SPECIAL EDITION, PLUS EXCLUSIVE CARDS IN THE DELUXE EDITION OF THE 20TH ANNIVERSARY MAGAZINE.



TOPPS STAR WARS TRADING CARDS PRICE LIST

A complete, updated collector's guide

COMPILED BY JOSH LING



CLOCKWISE FROM LEFT: 3D CARD FROM JEDI WIDEVISION; PROMO CARD FOR SHADOWS OF THE EMPIRE; NEW VISIONS CARD FROM GALAXY SERIES 2; FOIL-EMBOSSED CARD FROM STAR WARS FINEST.

ITEM TOMART # PRICE

STAR WARS Series 1

Blue Border (1977)

Individual cards 1-66	TS0101-66	.25-.50
Set of 66 cards	TS0167	70-90
Individual stickers 1-11	TS0171-81	2-4
Set of 11 stickers	TS0182	30-40
Flattened wrapper (C-3PO/black background)	TS0185	2-5
Unopened wax pack (C-3PO/black background)	TS0186	10-12
Full display box (36 wax packs)	TS0187	350-400
Empty display box	TS0188	20-25
Press sheet (mail-in offer - 22" x 28" image of cards 1-66 on paper stock)	PD5095	ncsr

STAR WARS Series 2

Red Border (1977)

Individual cards 67-132	TS0201-66	.25-.50
Set of 66 cards	TS0267	30-40
Individual stickers 12-22	TS0271-81	1-2
Set of 11 stickers	TS0282	20-25
Flattened wrapper (Darth Vader/yellow background & Kenner ad)	TS0285	1-3
Unopened wax pack (Vader/yellow background & Kenner ad)	TS0286	8-10
Full display box (36 wax packs)	TS0287	250-300
Empty display box	TS0288	5-15

STAR WARS Series 3

Yellow Border (1977)

Individual cards 133-198	TS0301-66	.25-.50
Set of 66 cards	TS0367	25-35
Individual stickers 23-33	TS0371-81	4-5
Set of 11 stickers	TS0382	40-50
Flattened wrapper (R2-D2/purple background)	TS0385	1-3

ITEM TOMART # PRICE

STAR WARS Series 4

Green Border (1978)

Unopened wax pack (R2-D2/purple background)	TS0386	8-10
Full display box (36 wax packs)	TS0387	250-300
Empty display box	TS0388	5-15
Individual cards 199-264	TS0401-66	.25-.50
Set of 66 cards	TS0467	25-35
*207 card (1st printing C-3PO card)	TS0468	30-40
Individual stickers 34-44	TS0471-81	1-2
Set of 11 stickers	TS0482	20-25
Flattened wrapper (Ben & Luke/green background)	TS0485	1-3
Unopened wax pack (Ben & Luke/green background)	TS0486	5-7
Full display box (36 wax packs)	TS0487	150-200
Empty display box	TS0488	5-15

STAR WARS Series 5

Orange Border (1978)

Individual cards 265-330	TS0501-66	.25-.50
Set of 66 cards	TS0567	25-35
Individual stickers 45-55	TS0571-81	1-2
Set of 11 stickers	TS0582	20-25
Flattened wrapper (X-wing/blue background & Kenner ad)	TS0585.0	1-3
Flattened wrapper (X-wing/blue background & press sheet ad)	TS0585.1	1-3
Unopened wax pack (X-wing/blue background & Kenner ad)	TS0586.0	4-5
Unopened wax pack (X-wing/blue background & press sheet ad)	TS0586.1	4-5
Full display box (36 wax packs)	TS0587	100-150
Empty display box	TS0588	5-15

STAR WARS Sugar-Free Gum (1978)

Individual Sugar-Free gum wrappers 1-56	TS0601-56	3-5
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ITEM	TOMARK #	PRICE
Set of 56 wrappers	TS6660	150-250
Unopened packs	TS6665	4-6
Empty box	TS6670	10-15
Flattened foil box wrapper	TS6673	5-15
Full box (36 packs) sealed in foil wrapper	TS6675	100-200

The Empire Strikes Back Series 1

Red & Gray Border (1980)

Individual cards 1-132	TS1001-132	20-40
Set of 132 cards	TS1135	25-40
Individual stickers 1-33	TS1141-73	2-3
Set of 33 stickers	TS1175	70-75
Flattened wrapper (Darth Vader - red w/ candy heads ad)	TS1176.0	1-2
Flattened wrapper (Vader - red w/ press sheet ad)	TS1176.1	1-2
Flattened wrapper (Vader - red w/ fan club ad)	TS1176.2	1-2
Unopened wax pack (12 cards, 1 sticker, 1 stick of gum (candy heads ad))	TS1177.0	4-5
Unopened wax pack (12 cards, 1 sticker, 1 stick of gum (press sheet ad))	TS1177.1	4-5
Unopened wax pack (12 cards, 1 sticker, 1 stick of gum (fan club ad))	TS1177.2	4-5
Full display box (36 wax packs)	TS1178	120-125
Empty display box	TS1179	5-10
3 wax packs in printed poly wrapper	TS1190	15-20
Flattened poly wrapper for TS1190	TS1191	2-5
80 unwrapped cards and collectors box on a blister card	TS1192	20-25
51 unwrapped cards in clear plastic rack-pack w/ Vader header card	TS1193	8-10
Loose Vader header card from TS1193	TS1194	3-5
Full rack-pack display box (24 rack-packs of 51 cards)	TS1195	ncst
Empty rack-pack display box (for 24 rack-packs of 51 cards)	TS1196	5-10
Cardboard collector's box (3 via mail-in offer or 1 included in TS1192)	TS1197	3-5

The Empire Strikes Back Series 2

Blue & Gray Border (1980)

Individual cards 133-264	TS1201-332	20-30
Set of 132 cards	TS1335	20-25
Individual stickers 34-66	TS1341-73	2-3
Set of 33 stickers	TS1375	60-70
Flattened wrapper (Darth Vader - blue w/ candy heads ad)	TS1376.0	1-2
Flattened wrapper (Vader - blue w/ press sheet ad)	TS1376.1	1-2
Flattened wrapper (Vader - blue w/ fan club ad)	TS1376.2	1-2
Flattened wrapper (Vader - blue w/ collecting box ad)	TS1376.3	1-2
Unopened wax pack (12 cards, 1 sticker, 1 stick of gum (candy heads ad))	TS1377.0	3-4
Unopened wax pack (12 cards, 1 sticker, 1 stick of gum (press sheet ad))	TS1377.1	3-4
Unopened wax pack (12 cards, 1 sticker, 1 stick of gum (fan club ad))	TS1377.2	3-4
Unopened wax pack (12 cards, 1 sticker, 1 stick of gum (collecting box ad))	TS1377.3	3-4
Full display box (36 wax packs)	TS1378	90-100
Empty display box	TS1379	5-10
51 unwrapped cards in clear plastic rack-pack w/ Vader header card	TS1390	8-10
Loose Vader header card from TS1390	TS1394	3-5
51 unwrapped cards in plastic rack-pack w/ printed R2-D2 & C-3PO wrapper	TS1391	8-10
Flattened wrapper for TS1391	TS1392	3-5
Full rack-pack display box of TS1390 (24 rack-packs of 51 cards)	TS1393	ncst
Full rack-pack display box of TS1391 (24 rack-packs of 51 cards)	TS1394	ncst
Empty box (for 24 rack-packs of 51 cards)	TS1396	3-5

The Empire Strikes Back Series 3

Yellow & Green Border (1980)

Individual cards 265-352	TS1401-88	20-25
Set of 88 cards	TS1535	20-25
Individual stickers 67-88	TS1541-68	1-1.25
Set of 22 stickers	TS1575	15-20
Flattened wrapper (Darth Vader - yellow w/ candy heads ad)	TS1576.0	1-2
Flattened wrapper (Vader - yellow w/ press sheet offer)	TS1576.1	1-2
Flattened wrapper (Vader - yellow w/ fan club ad)	TS1576.2	1-2
Flattened wrapper (Vader - yellow w/ collecting box offer)	TS1576.3	1-2
Unopened wax pack (12 cards, 1 sticker, 1 stick of gum (candy heads ad))	TS1577.0	2-3
Unopened wax pack (12 cards, 1 sticker, 1 stick of gum (press sheet ad))	TS1577.1	2-3
Unopened wax pack (12 cards, 1 sticker, 1 stick of gum (fan club ad))	TS1577.2	2-3
Unopened wax pack (12 cards, 1 sticker, 1 stick of gum (collecting box ad))	TS1577.3	2-3
Full display box (36 wax packs)	TS1578	80-90
Empty display box	TS1579	5-10

ITEM	TOMARK #	PRICE
The Empire Strikes Back		
5" x 7" photo cards (1980)		
Individual photo cards 1-30 (checklist on card back)	TS1601-30	1-2
Set of 30 cards	TS1640	30-35
Unopened crimped paper pack (1 card)	TS1641	2-3
Flattened wrapper	TS1644	1-2
Empty display box	TS1646	5-10
Full display box (36 packs)	TS1648	40-50

Individual photo cards, test series 1-30 (description and line art on card back)	TS1650	ncst
Set of 30 test set cards	TS1685	ncst
Flattened wrapper (sealed w/ tape not crimped)	TS1687	ncst
Empty display box for test set (plain yellow box)	TS1688	ncst
Full display box for test set (plain yellow box, 36 packs)	TS1689	ncst

Giant Movie Pin-Ups		
12" x 20" Mini Movie Posters (1981)		
Pin-up #5 (Star Wars style A)	PO5330	4-5
Pin-up #8 (The Empire Strikes Back style A)	PO5331	4-5
Flattened wrapper	TS1700	4-5
Full display box (36 packs)	TS1701	40-50
Empty display box	TS1702	5-10

Return of the Jedi Series 1

Red Border (1983)		
Individual cards 1-132	TS2001-132	10-20
Set of 132 cards	TS2135	15-20
Individual stickers 1-11 (yellow border)	TS2141.0-51.0	40-50
Individual stickers 1-11 (purple border)	TS2141.1-51.1	40-50
Individual stickers 12-22 (blue border)	TS2152.0-62.0	40-50
Individual stickers 12-22 (red border)	TS2152.1-62.1	40-50
Individual stickers 23-33 (orange border)	TS2163.0-73.0	40-50
Individual stickers 23-33 (green border)	TS2163.1-73.1	40-50
Set of 66 stickers (all color variations)	TS2175	25-30
Flattened wrapper (Luke)	TS2176.0	1-2
Flattened wrapper (Vader)	TS2176.1	1-2
Flattened wrapper (Wicket)	TS2176.2	1-2
Flattened wrapper (Jabba)	TS2176.3	1-2

Return of the Jedi Series 2

Blue Border (1983)		
Individual cards 133-220	TS2201.01-88	20-25
Set of 88 cards	TS2235	20-25
Individual stickers 34-55	TS2241-62	30-75
Set of 22 stickers	TS2275	10-15
Flattened wrapper (Leia)	TS2276.0	1-2
Flattened wrapper (C-3PO)	TS2276.1	1-2
Flattened wrapper (Woking)	TS2276.2	1-2
Flattened wrapper (Lando as shift guard)	TS2276.3	1-2
Unopened wax pack (10 cards, 1 sticker, 1 stick of gum (Leia))	TS2277.0	1.50-2.50
Unopened wax pack (10 cards, 1 sticker, 1 stick of gum (C-3PO))	TS2277.1	1.50-2.50
Unopened wax pack (10 cards, 1 sticker, 1 stick of gum (Woking))	TS2277.2	1.50-2.50
Unopened wax pack (10 cards, 1 sticker, 1 stick of gum (Lando))	TS2277.3	1.50-2.50
Full display box (36 wax packs)	TS2278	45-50
Empty display box	TS2279	5-10
45 unwrapped cards in clear plastic rack-pack w/ Wicket header card	TS2190	5-10
Loose Wicket header card from TS2190	TS2191	3-5
Full display box (24 rack-packs of 45 cards)	TS2193	ncst
Empty display box (for 24 rack-packs of 45 cards)	TS2194	8-12

Return of the Jedi Series 3

Blue Border (1983)		
Individual cards 133-220	TS2201.01-88	20-25
Set of 88 cards	TS2235	20-25
Individual stickers 34-55	TS2241-62	30-75
Set of 22 stickers	TS2275	10-15
Flattened wrapper (Leia)	TS2276.0	1-2
Flattened wrapper (C-3PO)	TS2276.1	1-2
Flattened wrapper (Woking)	TS2276.2	1-2
Flattened wrapper (Lando as shift guard)	TS2276.3	1-2

Unopened wax pack (10 cards, 1 sticker, 1 stick of gum (Leia))	TS2277.0	1.50-2.50
Unopened wax pack (10 cards, 1 sticker, 1 stick of gum (C-3PO))	TS2277.1	1.50-2.50
Unopened wax pack (10 cards, 1 sticker, 1 stick of gum (Woking))	TS2277.2	1.50-2.50
Unopened wax pack (10 cards, 1 sticker, 1 stick of gum (Lando))	TS2277.3	1.50-2.50
Full display box (36 wax packs)	TS2278	45-50
Empty display box	TS2279	5-10

Return of the Jedi Sticker Album ('83)

Individual unused stickers 1-180	SR4001-180	75-1
Set of 180 unused stickers	SR4182	40-50
Unopened pack (5 stickers)	SR4184	3-5

ITEM	TOMART #	PRICE
Full display box (100 packs)	SR4185	50-60
Empty display box	SR4186	5-7
Empty sticker album	SR4190	6-8
Full display box (16 albums)	SR4193	50-60
Empty display box	SR4194	5-7

STAR WARS Galaxy Series 1 (1993)

Basic Card Set		
Individual cards 1-140	TS3000-140	20-30
Set of 140 cards	TS3145	20-30
Individual foil-etched chase cards 1-6 (1 per 18 packs)	TS3151-6	12-15
Redemption card for autographed series 1 card (blue, 1 per case)	TS3162	50-75
Autographed card (redeemed with TS3162)	TS3163.xx	5-10
Unopened foil pack (8 cards)	TS3170	2-2.50
Flattened foil wrapper	TS3171	25-30
Full display box (36 foil packs)	TS3172	50-65
Empty display box	TS3173	1-2

Set of 2 different uncut sheets (28.25" x 29.5" - 70 cards each/contest giveaway)

Uncut sheet of 6 foil chase cards (7" x 7.5" - mail-in offer or contest giveaway)

Millennium Falcon factory set (includes 140 foil-stamped cards, hologram #1 (Vader), 0 promo card, Galaxy 2 P4 promo card, randomly inserted autographed card, 6 prism cards)

Set of 140 foil-stamped cards from TS3190

Hologram card #1 (Vader) from TS3190

Individual prism cards 1-6 from TS3190

Millennium Falcon publisher's proof set (same as TS3190 but has publisher's proof sticker on box and limited to 500 sets)

Star Wars Galaxy Binder (includes SWB promo card)

TS3180 50-100

TS3185 95-100

TS3190 80-100

TS3191 40-50

TS3192 20-25

TS3193.1-6 5-8

TS3194 NCS

TS3195 35-50

Series 1 Promo Cards

CARD #	IMAGE (same as basic card #)	DISTRIBUTION	TOMART #	PRICE
n/a	Leia (126)	Non-Sport Update, Vol. 4, #2, and at conventions	TS3160.1	6-10
n/a	Stormtrooper (136)	Conventions	TS3160.2	10-20
n/a	Jabba (104)	Non-Sport Update, Vol. 4, #2, and Starlog #190	TS3160.3	6-10
n/a	Boba Fett/Dengar (101)	Classic Star Wars #8	TS3160.4	10-15
n/a	Leia (126)/Stormtrooper (136) (uncut double card)	Advance Comics #52	TS3160.5	20-30
140	Alt. Checklist ("Look for Series 2 in 1994")	Just Toys Bend-Ems mail-in offer	TS3160.6	5-20
0	Vader box art (not in set)	Bend-Ems mail-in offer & Millennium Falcon factory set	TS3160.7	10-20
n/a	5.75" x 7.75" Jabba (#104) inset on Ben & Vader (#124)	Previews, Feb. '93	TS3160.8	25-35

9-up sheets (8 1/4" x 11 1/4")

CARDS INCLUDED ON SHEET	DISTRIBUTION	TOMART #	PRICE
47, 82, 83, 91, 92, 93, 101, 102, 103	San Diego Comic-Con, 1994	TS3182.0	10-25
86, 87, 88, 96, 97, 98, 106, 107, 108	San Diego Comic-Con, 1994	TS3182.1	10-25
113, 114, 115, 123, 124, 125, 133, 134, 135	San Diego Comic-Con, 1994	TS3182.2	10-25
116, 117, 118, 126, 127, 128, 136, 137, 138	San Diego Comic-Con, 1995	TS3182.3	10-25
87, 88, 89, 97, 98, 99, 107, 108, 109	Inc. w/ QVC edition of Art of Star Wars Galaxy 8 5/8" x 11 5/8" TS3182.4	TS3182.4	10-25

STAR WARS Galaxy Series 2 (1994)

Basic Card Set			
Individual cards 141-275	TS3201-335	15-30	
Set of 135 cards	TS3345	15-20	
Individual foil-etched chase cards 7-12 (1 per 18 packs)	TS3350-55	8-10	
Redemption card for autographed Series 2 card (pink, 1 per case)	TS3362	50-60	
Autographed card (redeemed with TS3362)	TS3363.xx	5-10	
Flattened wrapper (album offer)	TS3370.0	25-30	
Flattened wrapper (Art of... book offer)	TS3370.1	25-30	
Flattened wrapper (uncut sheet contest)	TS3370.2	25-30	
Unopened foil pack (8 cards [album offer])	TS3371.0	1-1.50	
Unopened foil pack (8 cards [Art of... offer])	TS3371.1	1-1.50	
Unopened foil pack (8 cards [uncut sheet contest])	TS3371.2	1-1.50	

ITEM	TOMART #	PRICE
Full display box (36 foil packs)	TS3372	35-40
Empty display box	TS3373	1-2
Set of 2 different uncut sheets (28.25" x 29.5" - 90 cards each, Topps contest)	TS3380	100-150
Uncut sheet of 6 foil chase cards (7" x 7.5" - mail-in offer or contest giveaway)	TS3385	70-100

Factory tin set (includes 135 foil-stamped cards, 6 prism chase cards, R2-D2 & C-3PO hologram #2, Galaxy 3 Boba Fett promo card [unnumbered], #00 card, Star Wars Widevision swp #0)

Set of 135 foil-stamped cards from TS3390

Hologram card #2 (R2-D2 and C-3PO) from TS3390

Individual prism cards 7-12 from TS3390

TS3390 85-100

TS3391 40-50

TS3392 20-25

TS3393.1-6 5-8

Series 2 Promo Cards

CARD #	IMAGE (same as basic card #)	DISTRIBUTION	TOMART #	PRICE
00	Vader by Ralph McQuarrie (not in set)	Inc. w/ QVC version of Art of Star Wars Galaxy 2 and with Galaxy 2 tin factory set	TS3360.0	10-15
P1	Rancor (243)	Advance Comics #193, Cards Illustrated #2 & cons	TS3360.1	5-10
P2	Luke Jedi (265)	Non-Sport Update, Vol. 5, #2	TS3360.2	10-15
P3	Yodas praying to Yoda statue (not in set)	Not released	TS3360.3	500+
P4	Jawas w/ C-3PO (228)	Included in Millennium Falcon Factory set	TS3360.4	10-40
P5	Han & Chewbacca (261)	Cards Illustrated #6	TS3360.5	5-10
P6	Boba Fett (26)	Hero #12	TS3360.6	5-10
n/a	Sand People (271)	Just Toys Bend-Ems mail-in offer and Classic Star Wars #20	TS3360.7	10-15
n/a	Ewoks attacking biker scout w/ knife (266)	Triton Comic Cards and Collectibles #2	TS3360.8	10-15
n/a	5" x 7" Rancor (243) inset on AT-AT (222)	Previews, Vol. 4, #2	TS3360.9	10-15

STAR WARS Galaxy Series 3 (1995)

Basic Card Set

Individual cards 276-365	TS3400.01-90.10-20
Set of 90 cards	TS3401
Individual LucasArts cards L1-L12	TS3402.00-12-20-25
Set of 12 LucasArts cards	TS3403
Individual foil-stamped 1st day production cards 276-365 (1 per pack)	TS3404.01-90-50-1
Set of 90 foil-stamped 1st day production cards	TS3405
Individual etched-foil chase cards 13-18 (1 per 12 packs)	TS3406.1-6 5-6
Individual Clear Zone chase cards 1-6 (1 per 18 packs)	TS3408.1-6 8-10
Flattened wrapper (Star Wars Galaxy Magazine ad)	TS3410.0 25-30
Flattened wrapper (Art of Star Wars Galaxy book offer)	TS3410.1 25-30
Flattened wrapper (card giveaway contest announcement)	TS3410.2 25-30
Unopened foil pack (7 cards [SWGM ad])	TS3411.0 1-1.50
Unopened foil pack (7 cards [Art of... offer])	TS3411.1 1-1.50
Unopened foil pack (7 cards [card giveaway ad])	TS3411.2 1-1.50
Full display box (36 foil packs)	TS3414
Empty display box	TS3415
Star Wars Galaxy Magazine ad coupon	TS3417
Uncut sheet (27.25" x 39.75" set of 90 cards - Topps contest giveaway)	TS3420
Uncut sheet of 6 foil chase cards (7" x 7.5" - Topps contest giveaway)	TS3423

Series 3 Promo Cards

CARD #	IMAGE (same as basic card #)	DISTRIBUTION	TOMART #	PRICE
000	Zorba the Hutt's Revenge cover art (not in set)	Star Wars Galaxy Magazine #4 (chopped)	TS3450.0	5-10
n/a	Boba Fett (258)	Galaxy 2 factory set	TS3450.1	10-30
P2	Snowtroopers (363)	Conventions	TS3450.2	5-15
P3	Vader Non-Sport Update cover art (not in set)	Non-Sport Update, Vol. 6, #4	TS3450.3	5-10
P4	Luke kneeling (not in set)	Combo #7	TS3450.4	5-10
P5	AT-AT (357)	Advance Comics 9/95	TS3450.5	5-10
P6	Luke/Yoda/Ben/Vader (310)	Star Wars Galaxy Magazine #5 (chopped)	TS3450.6	4-5
P6 error	Front is AT-AT P5, back is P6	Not distributed	TS3450.61	NCS

CARD #	IMAGE (same as basic card #)	DISTRIBUTION	TOMART #	PRICE
P7	Leia with twins (336)	Wizard #52	TS3450.7	5-10
P8	Vader & Boba Fett (361)	Cards Illustrated #25	TS3450.8	5-10
n/a	5.5" x 7.5" Zorba (000)			
	inset on AT-AT (353)	Previews 11/95	TS3450.9	5-15
Miscellaneous Star Wars Galaxy Cards				
n/a	Trace of Rakara book cover art (not in sets)	Waldenbooks giveaway with purchase of hardcover book in 12/93-1/94	TS3460.00	10-25
SWB1	Tarkin & Vader (not in sets)	Inc. w/ Star Wars Galaxy binder	TS3460.01	15-25
SWGM1	Cloud car over Cloud City, finest card (not in sets)	Star Wars Galaxy Magazine #1 (bagged)	TS3460.02	15-25
SWGM2	Shuttle over Coruscant, finest card (not in sets)	Star Wars Galaxy Magazine #2 (bagged)	TS3460.03	15-25
SWGM3	Snowspeeder & AT-AT, finest card (not in sets)	Star Wars Galaxy Magazine #3 (bagged)	TS3460.04	5-10
SWGM4	Luke & his X-wing on Dagobah, finest card (not in sets)	Star Wars Galaxy Magazine #4 (bagged)	TS3460.05	5-10
DH1	Droid battle from Dark Empire II (not in sets)	Dark Lords of the Sith #1	TS3461.01	5-10
DH2	Boba Fett (not in sets)	Classic Star Wars: The Early Adventures #3	TS3461.02	5-10
DH3	Falcon & Star Destroyer (not in sets)	Classic Star Wars: Return of the Jedi #1	TS3461.03	5-10
C1	Emperor (cover art, not in sets)	Star Wars Galaxy Magazine #8 (bagged)	TS3462.1	4-5
C2	Luke & Xizor (cover art, not in sets)	Star Wars Galaxy Magazine #9 (bagged)	TS3462.2	4-5
C3	Han (cover art, not in sets)	Star Wars Galaxy Magazine #10 (bagged)	TS3462.3	4-5
C4	Vader (cover art, not in sets)	Star Wars Galaxy Magazine #11 (bagged)	TS3462.4	4-5
A	Vader (4)	Included with		
B	C-3PO (11)	Just Toys Bend-Ems figures	TS3463.01	4-5
C	R2-D2 (12)	Just Toys Bend-Ems figures	TS3463.02	4-5
D	Snowtroopers (13)	Just Toys Bend-Ems figures	TS3463.03	4-5
E	Yoda (10)	Just Toys Bend-Ems figures	TS3463.04	4-5
F	Chewie (8)	Just Toys Bend-Ems figures	TS3463.05	4-5
G	Luke (3)	Just Toys Bend-Ems figures	TS3463.06	4-5
H	Ben (6)	Just Toys Bend-Ems figures	TS3463.07	4-5
I	Han (7)	Just Toys Bend-Ems figures	TS3463.08	4-5
J	Leia (5)	Just Toys Bend-Ems figures	TS3463.09	8-10
K	Emperor (14)	Just Toys Bend-Ems figures	TS3463.10	4-5
L	Wicket (129)	Just Toys Bend-Ems figures	TS3463.11	8-10
M	Boba Fett (13)	Just Toys Bend-Ems figures	TS3463.12	8-10
N	Trench battle (16)	Just Toys Bend-Ems figures	TS3463.13	8-10
O	Second Death Star (26)	Just Toys Bend-Ems figures	TS3463.14	8-10
P	Lando (9)	Just Toys Bend-Ems figures	TS3463.15	8-10
Q	Vader Boris art (71)	Just Toys Bend-Ems figures	TS3463.16	8-10
R	Luke X-wing pilot (87)	Just Toys Bend-Ems figures	TS3463.17	8-10
S	Young Mon Calamari (98)	Just Toys Bend-Ems figures	TS3463.18	8-10
T	Sand People (110)	Just Toys Bend-Ems figures	TS3463.19	8-10
U	Imperial Royal Guard (112)	Just Toys Bend-Ems figures	TS3463.20	8-10
V	Gamorrean guard (118)	Just Toys Bend-Ems figures	TS3463.21	8-10
W	Bib Fortune (121)	Just Toys Bend-Ems figures	TS3463.22	8-10
X	Luke & Vader on Dagobah (124)	Just Toys Bend-Ems figures	TS3463.23	8-10
Y	Millennium Falcon crew (202)	Just Toys Bend-Ems figures	TS3463.24	8-10
Z	Luke & Leia (264)	Just Toys Bend-Ems figures	TS3463.25	8-10
AA	Empire art (195)	Just Toys Bend-Ems figures	TS3463.26	8-10
BB	Star Wars art (167)	Just Toys Bend-Ems figures	TS3463.27	8-10
SD-1	Vader (5" x 6.5") autograph card	San Diego Comic-Con, Star Wars Day 8/5/94 (limited to 7,500)	TS3464.01	10-20
SD-2	Millennium Falcon (5" x 6.5") autograph card	San Diego Comic-Con, Star Wars Day 8/5/94 (limited to 7,500)	TS3464.02	10-20

CARD #	IMAGE (same as basic card #)	DISTRIBUTION	TOMART #	PRICE
n/a	Black & white Falcon art (5" x 7") autograph card	San Diego Comic-Con, Star Wars Day 7/28/95 (limited to 5000)	TS3464.03	5-15
n/a	Quad card featuring cover art from Issues #1-4	Star Wars Galaxy Magazine #4 (bagged)	TS3465.00	4-5
ITEM			TOMART #	PRICE
STAR WARS CAPS (1995)				
Basic Set				
	Individual caps 1-70		TS3470.01-70.30	4-0
	Set of 70 caps		TS3471	15-25
	Individual Galaxy caps 1-10		TS3472.01-10	1-2
	Set of 10 Galaxy caps		TS3473	10-15
	Individual black slammers 1-8		TS3474.1-8	.75-1
	Set of 8 black slammers		TS3475	5-8
	Individual silver slammers 1-8		TS3476.1-8	.75-1
	Set of 8 silver slammers		TS3477	5-8
	Individual gold slammers 1-8		TS3478.1-8	.75-1
	Set of 8 gold slammers		TS3479	5-8
	Unopened pack (4 caps, 1 slammer)		TS3481	2-3
	Flattened wrapper		TS3482	.25-.50
	Rules booklet		TS3484	.20-.25
	Full box (48 packs)		TS3486	30-35
	Empty box		TS3487	1-2
Promo Caps				
0-A	Galaxy 2 box art	Star Wars Galaxy Magazine #3 (bagged)	TS3490.1	4-5
0-B	Galaxy 1 box art	Star Wars Galaxy Magazine #3 (bagged)	TS3490.2	4-5
STAR WARS Widevision (1993)				
Basic Card Set				
	Individual cards 1-120		TS3500.001-120	.25-.35
	Set of 120 cards		TS3501	15-25
	Individual finest chase cards 1-10 (1 per 11 packs)		TS3502.01-10	20-25
	Flattened wrapper (Star Wars Galaxy Magazine ad)		TS3504.0	.25-.50
	Flattened wrapper (Widevision album offer)		TS3504.1	.25-.50
	Flattened wrapper (Art of Star Wars Galaxy book offer)		TS3504.2	.25-.50
	Unopened foil pack (10 cards [SWGM ad])		TS3506.0	3-4
	Unopened foil pack (10 cards [album offer])		TS3506.1	3-4
	Unopened foil pack (10 cards [Art of... book offer])		TS3506.2	3-4
	Full display box (24 foil packs)		TS3508	100-125
	Empty display box		TS3509	1-2
Star Wars Widevision Binder				
	(includes Star Wars Widevision #00 promo card)		TS3520	25-30
	Widevision steel card set (1-6) mail-order only		TS3525	70-100
Star Wars Widevision promo cards				
CARD #	IMAGE (same as basic card #)	DISTRIBUTION	TOMART #	PRICE
SWP0	Luke, Han & Chewie enter awards ceremony (not in set)	Galaxy 2 tin set	TS3530.0	20-30
SWP1	Mos Eisley checkpoint (37)	Non-Sport Update, Vol. 5, #6, Op N Coming 12/94 (Canada) and conventions	TS3530.1	5-10
SWP2	Millennium Falcon cockpit (66)	Advance Comics #72	TS3530.2	10-20
SWP3	Vader's TIE & wingmen (105)	Star Wars Galaxy Magazine #1 (bagged)	TS3530.3	10-15
SWP4	Star Destroyer underside (2)	Wizard #42	TS3530.4	5-10
SWP5	Vader choking Rebel (8)	Tuff Stuff Collect 1/95	TS3530.5	5-10
SWP6	Leia & C-3PO in war room (107)	Cards Illustrated #14	TS3530.6	10-15
00	Luke emerges from X-wing in hangar bay (not in set)	Included w/ Widevision binder	TS3530.7	10-15
n/a	5.5" x 7.5" Han in gun port (79)	Previews, Vol. 4, #10	TS3530.8	10-30
K-01	Vader choking Rebel (8)	Kenner Classic 4-Pack action figure set	TS3531.1	5-15
K-02	Luke in gun port (80)	Kenner Classic 4-Pack	TS3531.2	5-15
K-03	Falcon cockpit (66)	Kenner Classic 4-Pack	TS3531.3	5-15
K-04	Han in cantina (45)	Kenner Classic 4-Pack	TS3531.4	5-15

ITEM	TOMART #	PRICE
Empire Strikes Back Widevision ('94)		
Basic Card Set		
Individual cards 1-144	TS3534.001-144	25-35
Set of 144 cards	TS3535	25-30
Individual finest chase cards 1-10 (1 per 12 packs)	TS3537.01-10	10-15
Individual 4" x 5.75" mini poster cards 1-6 (1 per box)	TS3539.1-6	8-10
Flattened wrappers (AT-ATs)	TS3541.0	25-30
Flattened wrappers (Luke & Yoda)	TS3541.1	25-30
Flattened wrappers (Falcon & Star Destroyer)	TS3541.2	25-30
Flattened wrappers (Vader in carbon freezing chamber)	TS3541.3	25-30
Unopened foil pack (9 cards [AT-ATs])	TS3542.0	1.50-2
Unopened foil pack (9 cards [Luke & Yoda])	TS3542.1	1.50-2
Unopened foil pack (9 cards [Falcon & Star Destroyer])	TS3542.2	1.50-2
Unopened foil pack (9 cards [Vader in carbon freezing chamber])	TS3542.3	1.50-2
Full display box (24 foil packs)	TS3545	45-50
Empty display box	TS3546	1-2
Set of 2 different uncut sheets (40" x 25.5" - 72 cards each, sold on QVC)	TS3548	100-150

The Empire Strikes Back Widevision promo cards

CARD #	IMAGE (same as basic card #)	DISTRIBUTION	TOMART #	PRICE
0	Vader in meditation chamber (not in set)	Star Wars Galaxy Magazine #4 (bagged)	TS3560.0	5-10
P1	Vader tortures Han (98)	Advance Comics #79 and conventions	TS3560.1	5-10
P2	AT-ATs (22)	Non-Sport Update, Vol. 6, #4	TS3560.2	5-10
P3	Luke, Yoda & R2-D2 (54)	Tuff Stuff Collect B/95	TS3560.3	10-15
P4	Luke hangs in reactor shaft (118)	Combo #7	TS3560.4	10-20
P5	Slave / 1111	Conventions	TS3560.5	25-50
P6	On board medical frigate (143)	Wizard #48	TS3560.6	5-10
n/a	5.25" x 7.5" P1/P2/P3 triple card	Previews, Vol. 5, #5, Capital Cities Chicago Trade Show	TS3560.7	10-20

Return of the Jedi Widevision ('95)

Basic Card Set		
Individual cards 1-144	TS3566.001-144	25-35
Set of 144 cards	TS3567	20-25
Individual finest chase cards 1-10 (1 per 12 packs)	TS3568.01-10	10-12
3-D redemption card (Boba Fett) (1 per case)	TS3570	40-50
DIII o Admiral Ackbar 3-D chase card (mail-in redemption or conventions)	TS3571	25-30
Retailer envelope for 3-D chase card (1 per case)	TS3572	5-10
Individual 4" x 5.75" mini poster cards 1-6 (1 per box)	TS3574.1-6	7-10
Flattened wrapper (Jabba)	TS3576.0	25-30
Flattened wrapper (Han)	TS3576.1	25-30
Flattened wrapper (B-wings)	TS3576.2	25-30
Flattened wrapper (Luke/biker)	TS3576.3	25-30
Unopened foil pack (9 cards [Jabba])	TS3577.0	1.50-2
Unopened foil pack (9 cards [Han])	TS3577.1	1.50-2
Unopened foil pack (9 cards [B-wings])	TS3577.2	1.50-5
Unopened foil pack (9 cards [Luke/biker])	TS3577.3	1.50-2
Full display box (24 foil packs)	TS3580	40-45
Empty display box	TS3581	1-2
Set of 2 different uncut sheets (25.5" x 40" - 72 cards each, sold on QVC)	TS3585	100-150

Return of the Jedi Widevision Promo Cards

CARD #	IMAGE (same as basic card #)	DISTRIBUTION	TOMART #	PRICE
0	Anakin, Yoda & Ben (not in set)	Star Wars Galaxy Magazine #6 (bagged)	TS3590.0	5-10
P1	Han, Luke & Lando as skiff guard (30)	Star Wars Galaxy Magazine #5 (bagged)	TS3590.1	5-10
P2	Luke & scout on bikes (not in set)	Advance Comics #85	TS3590.2	10-15
P3	Han & Leia caught in bunker (not in set)	Non-Sport Update, Vol. 7, #1	TS3590.3	5-10
P4	Emperor (not in set)	Cards Illustrated #27	TS3590.4	5-10
P5	Jabba & Bib Fortuna (not in set)	Wizard #54	TS3590.5	5-10
P6	Han, Luke & Chewie in Jabba's throne room (not in set)	Conventions	TS3590.6	20-40
n/a	5.5" x 7.5" o card in starfield	Previews, Vol. 5, #11	TS3590.7	5-15

ITEM	TOMART #	PRICE		
STAR WARS MasterVisions (6 1/2" x 10 1/4" - 1995)				
Basic Card Set				
Individual cards 1-36	TS3600.01-36	1-2		
Full display box (full set of 36 cards)	TS3601	35-40		
Empty box	TS3604	1-2		
Star Wars MasterVisions Promo Cards				
CARD #	IMAGE (same as basic card #)	DISTRIBUTION	TOMART #	PRICE
n/a	7" x 10 1/2" bounty hunters by Ralph McQuarrie	Star Wars Galaxy Magazine #2 (bagged)	TS3610.1	5-10
P2	6 1/2" x 10 1/4" tauntaun & AT-ATs by Ralph McQuarrie	Star Wars Galaxy Magazine #5 (bagged)	TS3610.2	5-10

STAR WARS Finest (1996)

Basic Card Set		
Individual cards (silver backs) 1-90	TS3620.01-90	40-50
Set of 90 cards	TS3621	25-40
Individual refractor cards (gold backs) 1-90 (1 per 12 packs)	TS3622.01-90	8-10
Set of 90 refractor cards	TS3623	650-750
Individual embossed chase cards 1-6 (1 per 9 packs)	TS3625.1-6	5-8
Individual matrix chase cards 1-4 (1 per 12 packs)	TS3627.1-4	5-10
Redemption card for MasterVisions Jedi legacy card (1 per case)	TS3628	40-50
MasterVisions 6.5" x 10" Jedi legacy (mail-in redemption)	TS3629	40-50
Retailer envelope for MasterVisions Jedi legacy (1 per case)	TS3630	5-10
Flattened wrapper (5 cards [Art of Star Wars Galaxy book offer])	TS3631.0	25-30
Flattened wrapper (5 cards [Shadows of the Empire ad])	TS3631.1	25-30
Flattened wrapper (5 cards [Star Wars Galaxy Magazine ad])	TS3631.2	25-30
Flattened wrapper (5 cards [Star Wars Finest binder offer])	TS3631.3	25-30
Unopened foil pack (Art of... offer)	TS3632.0	CRP
Unopened foil pack (Shadows of the Empire ad)	TS3632.1	CRP
Unopened foil pack (SWGM ad)	TS3632.2	CRP
Unopened foil pack (Star Wars Finest binder offer)	TS3632.3	CRP
Full display box (36 foil packs)	TS3633	60-80
Empty display box	TS3634	1-2
Shadows of the Empire card set reservation coupon (1 per pack)	TS3635	10-20
Uncut refractor sheet (27" x 39.5" - 90 cards/QVC, limited to 250)	TS3637	450-500
Star Wars Finest binder (includes binder & promo card)	TS3640	20-25

Star Wars Finest Promo Cards

SWF#	IMAGE	DISTRIBUTION	TOMART #	PRICE
SWF1	Boba Fett (34)	Star Wars Galaxy Magazine #6 (bagged)	TS3641.1	5-10
SWF2	Vader in his TIE fighter (20)	Star Wars Galaxy Magazine #7 (bagged)	TS3641.2	5-10
SWF3	Luke on tauntaun (62)	Non-Sport Update, Vol. 7, #3	TS3641.3	5-10
n/a	7" x 10 1/4" Finest promo (Bib Fortuna, Han & Chewie)	Dealers' promo	TS3641.4	20-25
n/a	Same as above, but refractor-coated version	Dealers' promo (very limited)	TS3641.5	50-100
Binder 1	Han & Chewie (Matrix 1)	Inc. w/ Star Wars Finest binder	TS3642	5-10

Shadows of the Empire (1996)

Basic Card Set		
Individual cards 1-72, 83-100	TS3700.001-072, 20-30	
Set of 90 basic cards	TS3700.083-100	
Individual gold-edged character cards 73-78 (1 per 9 packs)	TS3701	15-18
Individual embossed foil character cards 79-82 (1 per 18 packs)	TS3700.073-078	6-8
Redemption card for auto. Hildebrandt MasterVisions (1 per 200 packs)	TS3707	40-50
Autographed Hildebrandt MasterVisions (Topps redemption)	TS3709	40-50
Non-auto. Hildebrandt MasterVisions case topper card (1/case)	TS3710	40-50
Retailer envelope for Hildebrandt case topper card (1 per case)	TS3711	5-10
Flattened wrapper (Boba Fett)	TS3715.0	25-30
Flattened wrapper (Luke)	TS3715.1	25-30
Flattened wrapper (Vader)	TS3715.2	25-30
Flattened wrapper (Xizor)	TS3715.3	25-30
Unopened foil pack (9 cards [Boba Fett])	TS3716.0	CRP
Unopened foil pack (9 cards [Luke])	TS3716.1	CRP
Unopened foil pack (9 cards [Vader])	TS3716.2	CRP
Unopened foil pack (9 cards [Xizor])	TS3716.3	CRP
Full display box (36 foil packs)	TS3718	40-45

CARD #	IMAGE (same as basic card #)	DISTRIBUTION	TOMART #	PRICE
Empty display box			TS3219	1-2
Uncut sheet cards (27" x 39.75" 90 cards - sold on QVC)			TS3220	50-75
Shadows of the Empire Promo Cards				
SOTE1	Xizor (38)	Star Wars Galaxy Magazine #7 (bagged)	TS3225.1	5-10
SOTE2	Vader (80)	Advance Comics #93	TS3225.2	5-10
SOTE3	Luke (73)	1 included with each box of Star Wars Finest	TS3225.3	5-10
SOTE4	Dash Rendar (32)	Star Wars Galaxy Magazine #8 (bagged)	TS3225.4	5-10
SOTE5	Boba Fett (82)	QVC bonus included with GTI phone cards set	TS3225.5	5-10
SOTE6	Guri (79)	Overstreet's Fan #19	TS3225.6	5-10
SOTE7	R2-D2 & C-3PO (76)	Combo #24	TS3225.7	5-10
n/a	5 1/2" x 7 1/2" SOTE3 inset on SOTE2	Previews	TS3225.8	10-15

ITEM TOMART # PRICE

STAR WARS 3D (1997)

Basic Card Set

Individual cards 1-63	TS3330.01-.63	n/a
Set of 63 cards	TS3331	n/a
IM Death Star Multi-Motion card	TS3333.1	n/a
Flattened wrapper	TS3335	n/a
Unopened foil pack (3 cards)	TS3336	CRP
Full display box (21 different)	TS3338.00-.20	n/a
Empty display box (21 different)	TS3339.00-.20	n/a
Uncut sheet (63 cards-sold on QVC)	TS3340	n/a

Star Wars 3D promo cards

CARD #	IMAGE (same as basic card #)	DISTRIBUTION	TOMART #	PRICE
3Di 1	Vader on Death Star (n/a)	Star Wars Galaxy Magazine #9 (bagged)	TS3342.1	5-10
3Di 2	Luke & Vader by Ralph McQuarrie (n/a)	Dealers' promo	TS3342.2	20-30
2M	Ronto & Jawas Multi-Motion card	Topps' Star Wars 20th Anniversary Magazine	TS3333.2	n/a

The Empire Strikes Back 3D (1997)

Empire 3D Promo Cards

P1	AT-ATs (n/a)	Topps' Star Wars 20th Anniversary Magazine	TS3362.1	n/a
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STAR WARS Trilogy

Special Edition Widevision (1997)

Basic Card Set

Individual cards 1-72	TS3800.01-.72	n/a
Set of 72 cards	TS3801	n/a
Individual laser-cut chase cards 1-6 (1 per 9 packs)	TS3803.1-.6	n/a
Individual hologram chase cards 1-2 (1 per 18 packs)	TS3805.1-.2	n/a
*1-3D Rebel fleet launch 3D card (1 per box)	TS3807	n/a
Flattened wrapper (Star Wars 20th Anniversary Magazine ad)	TS3810.0	n/a
Flattened wrapper (SWGM ad)	TS3810.1	n/a
Unopened foil pack (9 cards [20th Anniv. Mag. ad])	TS3811.0	CRP
Unopened foil pack (9 cards [SWGM ad])	TS3811.1	CRP
Full display box (24 foil packs)	TS3813	n/a
Empty display box	TS3814	n/a

Special Edition Hobby Set Promo Cards

P1	Stormtroopers & dewback (not in set)	San Diego Comic-Con 1996	TS3820.1	10-15
P2	Jabba near Falcon (26)	Star Wars Galaxy Magazine #10 (bagged)	TS3820.2	n/a
P3	X-wings & Y-wings in space (46)	Wizard #65	TS3820.3	5-7
P4	Sandcrawler (4)	1 randomly inserted in each Star Wars 3D box	TS3820.4	n/a

NOTES: Prices assume all components present; the more mint the condition, the higher the price. NCSR indicates no current sales reported. CRP indicates items still available at current retail price. N/A indicates the information was not available or not applicable. Tomart # refers to existing or newly assigned numbers for Tomart's Price Guide to Worldwide Star Wars Collectibles. Assistance was provided by Dov Kelemer, Martin Thurn, Lance Worth of Star Force Collectibles, El Cajon, CA, Julio Berger of Julio's Entertainment Collectibles, Richard La of Endless World, San Francisco, CA, and Jonathan Baylis of Topps. If you have any additions or corrections, please e-mail them to joshlinguapacbell.net or send them to Josh Ling, P. O. Box 291609, Los Angeles, CA 90029.

CARD #	IMAGE (same as basic card #)	DISTRIBUTION	TOMART #	PRICE
P5	Jawa (17)	1 randomly inserted in each Star Wars 3D box	TS3820.5	n/a
P6	Overhead Falcon w/ stormtroopers (32)	1 randomly inserted in each Star Wars 3D box	TS3820.6	n/a
P7	Landspeeder in Mos Eisley	Wizard Sci-Fi Special, Feb. 1997	TS3820.7	n/a
P8	3 dancers at Jabba's palace (67)	Combo #27	TS3820.8	n/a
0	Laser-cut (Tie fighter and X-wings (not in set))	Topps' Star Wars 20th Anniversary Magazine	TS3803.0	n/a
H1	Falcon escaping Mos Eisley (33)	Randomly packed w/ Kenner action figure vehicles	TS3821.1	5-10
H2	Massassi ruins on Yavin IV (38)	Randomly packed w/ Kenner action figure vehicles	TS3821.2	5-10
H3	Han & Jabba (not in set)	Randomly packed w/ Kenner action figure vehicles	TS3821.3	5-10
H4	Asp droids (not in set)	Randomly packed w/ Kenner action figure vehicles	TS3821.4	5-10
G1	R2-D2 on X-wing (41)	Randomly packed w/ Galoob boxed sets	TS3822.1	5-10
G2	TIE fighter chasing X-wing (not in set)	Randomly packed w/ Galoob boxed sets	TS3822.2	5-10
G3	Luke in landspeeder (not in set)	Randomly packed w/ Galoob boxed sets	TS3822.3	5-10
G4	Mos Eisley (not in set)	Randomly packed w/ Galoob boxed sets	TS3822.4	5-10
G5	Jawa riding ronto (not in set)	Randomly packed w/ Galoob boxed sets	TS3822.5	5-10

Miscellaneous Promo Cards

4	Identical to #4 from SWWidevision w/o holo stamp	Pepsi promo	TS3727.0	n/a
69	Identical to #69 from SWWidevision w/o holo stamp	Pepsi promo	TS3727.1	n/a
89	Identical to #89 from SWWidevision w/o holo stamp	Pepsi promo	TS3727.2	n/a
27	Identical to #27 from ESBWidevision w/o holo stamp	Pepsi promo	TS3727.3	n/a
68	Identical to #68 from ESBWidevision w/o holo stamp	Pepsi promo	TS3727.4	n/a
95	Identical to #95 from ESBWidevision w/o holo stamp	Pepsi promo	TS3727.5	n/a
55	Identical to #55 from ROTJWidevision w/o holo stamp	Pepsi promo	TS3727.6	n/a
79	Identical to #79 from ROTJWidevision w/o holo stamp	Pepsi promo	TS3727.7	n/a
135	Identical to #135 from ROTJWidevision w/o holo stamp	Pepsi promo	TS3727.8	n/a

ITEM TOMART # PRICE

The STAR WARS Trilogy: The Complete Story (1997)

Basic Card Set

Individual cards 1-72	TS3840.01-.72	n/a
Set of 72 cards	TS3841	n/a
Individual laser-cut chase cards 1-6 (1 per 9 packs)	TS3843.1-.6	n/a
Flattened wrapper (Yoda & Vader)	TS3845	n/a
Unopened foil pack (6 cards)	TS3846	n/a
Full display box (36 foil packs)	TS3848	n/a
Empty display box	TS3849	n/a

STAR WARS Vehicles (1997)

Star Wars Vehicles Promo Cards

P1	Speeder bikes (n/a)	Dealers' promo	TS3670.1	n/a
P2	Imperial shuttle (n/a)	Dealers' promo	TS3670.2	n/a
P1	Refractor version of TS3670.1	Dealers' promo	TS3670.11	n/a
P2	Refractor version of TS3670.2	Dealers' promo	TS3670.12	n/a

Super SLEUTHS

The Suchers successful searches for STAR WARS collectibles has taken over a good part of their house—and their family life **BY STEVE SANSWEET**

III➔ When Don Sucher first saw *STAR WARS* 20 years ago, he was blown away by the film. "I hadn't heard anything about it, but I opened the newspaper and saw the ad and just had to go to the first show," he remembers.

So he bought lots of *STAR WARS* merchandise, right? Nah. He was "too old," at the ripe age of 33, to collect any of the products for himself, he says. A younger cousin in Idaho amassed a trove of the Kenner action figures, and they were fun to see on visits. And Don taped every *STAR WARS* television program he could, and bought all the videos when they came out.

Then, in August 1995 there was a tremor in the Force in the area of Aberdeen, Washington, where Don lives with his wife Lisa and their two boys, Koby, now 12 years old, and Nick, 9.

"We had come back from a visit to Idaho, and my cousin still had 13 of his original figures," Don recalls. "Our kids knew of the movies, but they weren't really paying much attention to them." But Koby showed Nick the *STAR WARS* video again, and they and Dad were sitting around talking about the movie when lightning struck—not the literal type, but the bright-idea type. All of a sudden, that talk turned into

a quest: to try to find every original Kenner *STAR WARS* action figure. And just about anything else *STAR WARS*, including older vehicles and playsets, books, comics, records, posters, games, sheets and so forth.

"We caught the *STAR WARS* collecting fever," Don says. Indeed, in the space of less than two years, the Suchers have assembled a huge collection that overflows one good-sized room in their home and is now threatening to flood a second. That's even more impressive when you consider that Aberdeen and its three nearby sister cities, with a combined population of just around 40,000, isn't exactly a collector's hot spot.

"We started running ads in the local newspaper and haunted garage sales every weekend," Don reveals. "It just kept growing, like a giant snowball. We got things wherever we could, sometimes by answering ads in *Toy Shop* and other publications." There were frequent, hour-long trips to Olympia to scout out Wal-Mart and Toys 'R' Us stores.

Don and the boys also hung out around places that might attract other *STAR WARS* collectors, and, sure enough, they struck up acquaintances. In fact, out of those close encounters has grown an informal, local *STAR WARS* collectors group. "They range in age from about 27 on down, but I'm by far the oldest," says Don, who, as a furniture salesman for the last 21 years, already had an affinity for dealing with people. "We're a really varied group. We try to have monthly get-togethers to share the latest finds, but attendance is hit or miss."



Spurred by his cousin's treasures, Don and his sons are most intent on completing their collection of original Kenner action figures. "It's easier because we're not mint-in-the-package kind of people," Don notes. "We want to handle these figures, play with them and just enjoy them every day."

From scratch in mid-1995, they have been able to pick up all but four of the original Kenner *STAR WARS* trilogy lines and the *Ewoks* and *Droids* figures. They are still seeking Warok, Luke Stormtrooper,



Han in Carbonite and Yak Face. "We know where to find them, but they are among the most expensive out-of-package figures," Don explains. "Besides, with all the new stuff coming out, that's where the money is going."

And what things are the Sucher men buying these days? "We're trying to buy *everything*!" says Don, laughing all the way to his piggy bank.

One might get the feeling, however, that all this isn't exactly a laughing matter for Don's wife Lisa. "Oh, I think she just gave up trying to understand this after about six months," says Don.

Actually, Lisa offers, she's still working on it. "They are having such a great time working togeth-

er to build their collection," she notes. "Of course, for Christmas 1995, Don came home with one of those stand-up arcade games—and I *guess* that could have gone toward a diamond ring. But it's healthy for the kids, and it's great for their bonding with Don, for whom this is a second-time family."

Besides, Don says in his defense, "I don't have any really expensive hobbies like boats or cars. I'd rather spend the money on new toys or old cereal boxes and magazines with *STAR WARS* on the cover."

Oh, and one other thing: Don, Koby and Nick have created a corporation—Sucher & Sons. "That way we can look at our *STAR WARS* outlays as an investment for the future," Don theorizes.

It's lucky that the Suchers have a large house, which Don describes as a sort of a white-colored Death Star. *STAR WARS* merchandise first took over the guest bedroom, but it got so full "that we can only take one person through it at a time," Don says. The *STAR WARS* stuff has recently taken over a second guest bedroom and now threatens to invade the living room. But there, Lisa tries to promise, is where she will draw the line.

Both Koby and Nick love the expanded *STAR WARS* universe. Nick is partial to the LucasArts

CD-ROM games. In fact, when asked his favorite character in the *STAR WARS* universe, he names Pic, a computer-generated dark Jedi who appears in *Dark Forces II: Jedi Knight*.

Koby enjoys the new comics

FANTASTIC FANS

and novels. His favorite is Timothy Zahn's *Heir to the Empire*, which helped kick off the *STAR WARS* revival in the 1990s. "I like following the stories, and the fact that it's such a large universe with so many different characters," says Koby.

"We've all been looking forward to seeing the [*Special Edition*] trilogy on the big screen, Koby and Nick, of course, for the first time," states Don. "But my favorite part of all this is being able to see *STAR WARS* around us every single day."

From the sounds and looks of things around the Suchers', those days will be unlimited. ☺



WHILE DAD WAS PROBABLY OFF HUNTING FOR MORE *STAR WARS* STUFF TO ADD TO THE FAMILY'S OVERFLOWING COLLECTION, NICK (LEFT) AND KOBY SUCHER POSED WITH A COUPLE OF THEIR FAVORITE TRILOGY TOYS: *SLAVE I* AND A SANDCRAWLER.

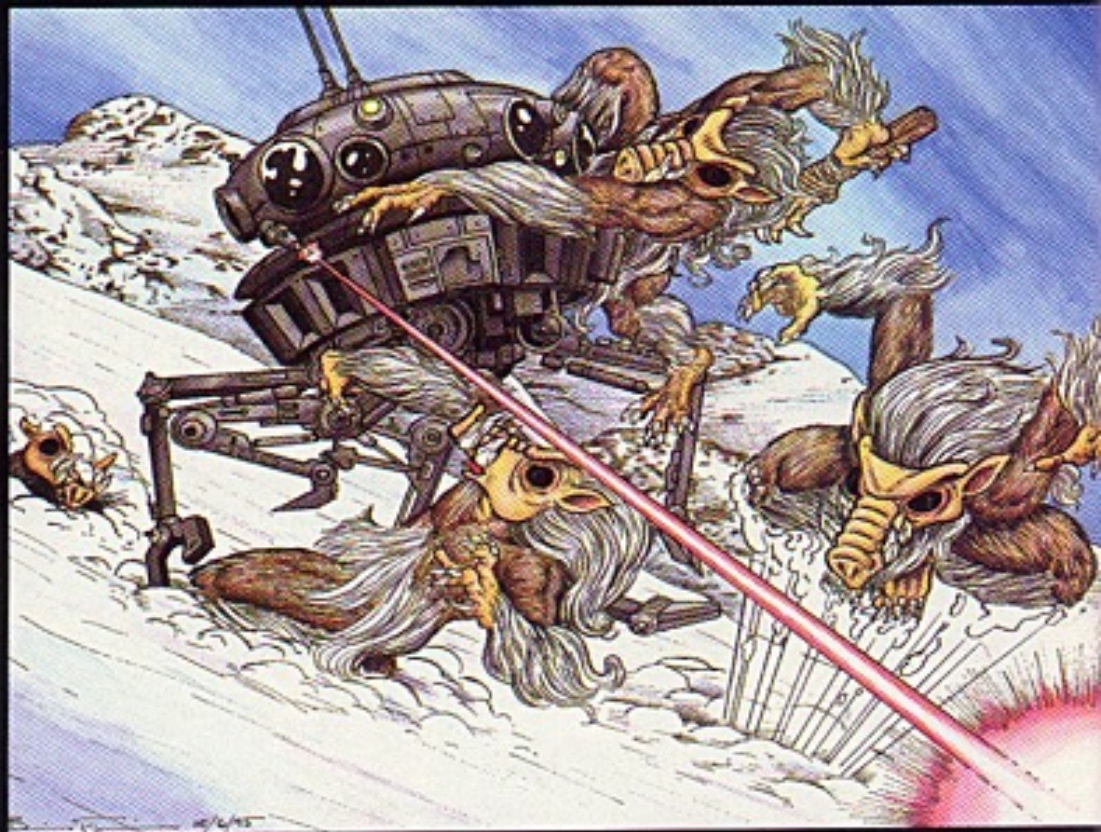
DESIGN AN ALIEN

Here are the final two Honorable Mentions from our art contest.

TOP: *Shao to Gok* MARTIN SCHLIERKAMP (AGE 23) Shao to Gok is an itinerant preacher and information scout. He teams up with a nameless telepath of doubtful origin, and is known on several outlaw worlds.

BELOW: *The Skels of Hoth* BRIAN FRAM (AGE 22) The Skels are an aggressive, bipedal species that roams the frozen wastes of Hoth. At a maximum height of 1.2 meters, the agile Skels are sentient but primitive creatures that communicate through a series of snarls and grunts. They have protective tusks that protrude from their snouts; tough, bony claws on their hands are used for burrowing through the ice and snow. A thick, dense fur covers their thin bodies and insulates them from the harsh Hoth environment.

Living in the caves littered throughout the mountains on Hoth does provide shelter for the Skels, although they can survive in temperatures well below Hoth's average. They are very brazen pack hunters who, because of the scarcity of food on Hoth, will go after anything without provocation. As seen in this illustration, they will even go after Imperial probe droids.



Collectibles maven STEVE SANSWEET gives expert answers to your questions about STAR WARS stuff

♦ I have been a longtime fan of anything that has to do with *STAR WARS*. Will there be, or is there already, an ion cannon or turbolaser toy? ADAM BENDER, Goodsoil, SK, Canada **SANSWEET:** The large ion cannon shows up in *The Empire Strikes Back*, and Kenner (now a part of Hasbro) made a nifty version as part of its late, gone-too-soon Micro Collection in 1982. The not-so-micro Hoth Ion Cannon action playset (Tomart price \$45+) had a gray plastic cannon sphere nearly four inches in diameter which sat atop a white "snow" tower, part of the Rebels' Echo Base. The cannon was on a lever for "swivel" action, and the set came with eight die-cast figures. It was also available as part of the larger Hoth World, consisting of four different Hoth playsets. As for lasers, Kenner's line included, among small "mini-rig" toys, Tri-Pod Laser Cannon, Radar Laser Cannon and MLC-3 Mobile Laser Cannon (Tomart price \$20+ each). Also check out several recent Galoob toys including the Micro Machines Ice Planet Hoth playset and the larger Action Fleet Ice Planet Hoth playset. Both have moveable ion cannons, and are still available.



♦ Could you please tell me where I could get the stamps you featured in Issue #8? Thanks. JAMES LACROIX, Louisville, CO **SANSWEET:** You're welcome. The authentic, foil-enhanced *STAR WARS* postage stamps issued by St. Vincent and the Grenadines are available from SSCA. The toll-free phone number is 1-800-348-7727. The stamps and portfolios are quite attractive.

♦ As an avid *STAR WARS* fan, I collect some memorabilia, and I'm amazed with the huge selection. However, there are several items for which I cannot find a source: iron-on or stick-on patches; answering-machine tapes with *STAR WARS* messages and voices; bed linens; and bank checks with *STAR WARS* themes. I've made some patches for myself, such as a Rebel Alliance symbol for jeans and jackets, but I'd appreciate help in locating commercial sources for these items. TRACI STERLING, Tallahassee, FL **SANSWEET:** First of all, thanks for sending me the nice Rebel denim iron-on patch with your letter, Traci! You're in luck on some of your requests, but will have to wait a while on the others. I love patches, too, and now Lucasfilm Licensing knows that there is a desire among fans to have some cool new ones produced. The answering-machine tape is also a great idea. Anthony Daniels (the very proper

C-3PO, of course) often mock-complains that every time he goes to the house of a fan-turned-friend, he's asked to record such a message. (I wish I had thought of asking.) Maybe LFL will take the lead from Tony. Bed linens are a mass-market item, and there haven't been any since around the time of *Return of the Jedi*. But with the *STAR WARS*

COLLECTORS' COMLINK

Trilogy Special Edition and the upcoming prequels, expect to see new designs in the stores before long. The checks you can order today. They are produced by Deluxe Corp., the leading printer of checks that are exclusively available through banks. The *STAR WARS* checks come packaged as 10 different designs with an option to pick from among a group of "woodcuts" and phrases from the films to have printed on the checks. Each order comes with a colorful vinyl checkbook cover, with a handsome leather Darth Vader-embossed cover available as an option. Prices vary.



GOT A STAR WARS COLLECTIBLES QUESTION? Looking for some special item that may or may not exist?

Want to know how much your treasured trilogy toy is worth? Just want to vent about collecting? Send your letters—about collectibles only—to Collectors' Comlink, Dept. SWGM, P. O. Box 291609, Los Angeles, CA 90029, or to our e-mail address: swgmtopp@aol.com. Time won't allow individual replies, but we'll answer questions of broadest interest in the magazine each issue. Letters may be edited for length and clarity.



LAUNCHING A NEW

LucasArts Entertainment Company introduces the first real-

When you think of LucasArts Entertainment Company and *STAR WARS*, what usually comes to mind? Chances are you think of games like *Dark Forces*, *Rebel Assault*, *TIE Fighter* and *X-Wing*. To date, LucasArts has primarily produced *STAR WARS*-based titles in the action and space-combat categories. But part of the advantage and the beauty of *STAR WARS* is the incredible latitude it gives LucasArts to develop a wide variety of games in different genres.

And that is precisely why LucasArts is creating *Star Wars Rebellion*.

"*Star Wars Rebellion* takes the *STAR WARS* gaming universe in an entirely new direction. Players can be either the Rebel Alliance or the Galactic Empire and battle it out for control of the galaxy," says Wayne Cline, the game's production manager at LucasArts. "It's 'king of the hill' taken to an extreme—the possibilities for a game like this are tremendous."

Star Wars Rebellion is an epic of real-time galactic expansion and domination, offering owners of personal computers powered by the Pentium chip the kind of grand strategy game that is extremely popular these days. *Star Wars Rebellion* will be a single- or two-player game and will include network and modem play (for two players). It is scheduled for release this spring for the Windows 95 CD-ROM platform.



FAR LEFT: FROM REBELLION'S COMMAND CENTER, PLAYERS CONTROL FLEET DEPLOYMENT AND MONITOR PLANET LOYALTY. ON THE ROAD TO VICTORY, PLAYERS WILL HAVE TO BUILD MANUFACTURING (TOP LEFT) AND REFINERY FACILITIES (BOTTOM LEFT).



REBELLION

time grand strategy for the STAR WARS gamer **BY TOM BYRON**

While *Star Wars Rebellion* isn't story-driven, it is important to establish some context. The setting is the time just after the conclusion of *A New Hope* in which the Alliance has dealt a decisive blow to the Empire by destroying the first Death Star. Only temporarily thwarted, the Galactic Empire regroups to continue its relentless pursuit to crush the Rebellion while the Alliance has rallied galaxy-wide support for its cause.

Domination of the galaxy, in the form of either the Empire or Rebel Alliance, is the primary objective in *Star Wars Rebellion*—a goal not easily attained, regardless of allegiance. The galaxy is organized into sectors and systems (or planets) and can be tailored by size for longer or shorter game sessions, from 100-200 systems (10-20 sectors of 10 systems each). Players command all the major strategic aspects of their side, including the

management of production resources, military output and deployment, and conducting political and espionage activities.

Digging a little deeper, *Star Wars Rebellion* isn't all about using military might to dominate the galaxy. "In a way, *Star Wars Rebellion* is really a game about loyalty," explains Cline. "One of the ways a player wins the game is by building a strong loyalty base of planets, which translates to control of the galaxy. Players can win a planet's loyalty either through diplomacy or through force. It's a real balance. For instance, the use of force can be very

GAME ROOM

effective, but the player runs the danger of having a resentful planet under his or her control. It's not hard for a resentful planet to shift its loyalties to the other side."

Star Wars Rebellion gameplay breaks down to two basic parts: strategic and tactical. The strategic component is where players make the majority of decisions, including manufacturing, resource management, fleet deployment, mission assignments and exploration. Players are updated on events by their "agents": C-3PO for the Rebel Alliance and IMP-22 for the Galactic Empire.

When two opposing fleets meet over the same system, the tactical component kicks in. This is a separate game element where players can join ships that have been deployed into task forces or fighter squadrons, and assign orders or targets. All of this takes place in a unique, real-time, 3-D space-battle feature that is moving as soon as the conflict is joined, so while the player is making decisions, so is the computer or opposing player.

"The strategy component of Star Wars Rebellion is exciting, but the tactical side takes this game over the top," says Cline. "The 3-D engine is very sophisticated and



spectacular, and gamers will be hard pressed to find anything like it."

Another unique characteristic of Star Wars Rebellion is that it is heavily character driven. Each side has dozens of characters from the *STAR WARS* universe at its disposal. To win the game, a number of missions must be assigned to achieve specific goals, such as diplomatic missions to sway a system's loyalty, sabotage missions to drop planetary defenses (allowing for bombardment) or rescue missions if another character has been captured. By assigning a character to a mission that complements his or her attributes, the chances of that mission succeeding are greatly increased.

For example, if a player seeks to convince a planet to be loyal to the Rebellion, and wishes to take a more diplomatic approach to achieve that loyalty, the player might assign Mon Mothma, who is a diplomat and the leader of the Alliance. At the same time, precisely because she is a diplomat and thus not militarily powerful, she's vulnerable to capture, which would give the opponent one of its "win factors." Of course, the player can always mount a rescue mission.

"Characters are drawn from all over the *STAR WARS* universe, from the films and novels" explains Cline. "Players and fans should expect to make use of the talents of such characters as Luke Skywalker, Han Solo, Darth Vader and Grand Admiral Thrawn [from the Timothy Zahn novels]." In all, there are 55 characters, 28 from the Alliance and 27 from the Galactic Empire.

Strategy games such as Star Wars Rebellion are often referred to as "turn-based": Player 1 makes a move; after that's completed, Player 2 takes a turn. Meanwhile, Player 1 has no choice but to sit and wait for Player 2 to finish the turn.

"Star Wars Rebellion changes all that," says Cline. "In the game, everything happens in real-time. Events occur whether the player is ready or not. There's no time to run and make a sandwich, because you're liable to come back and find you've lost a planet. My advice is to eat well before beginning a session." (All kidding aside, Cline does point out that there is a pause feature, so time is not completely out of a player's control.)

If Star Wars Rebellion's complexity sounds a little beyond a new gamer's skill level, Cline has some soothing words. "Rebellion promises a little something for everyone—it's deep and challenging for the veteran, but undemanding for the novice. We've purposefully made it as accessible as possible, because after all, what *STAR WARS* fan would pass up the chance to run their favorite galaxy?"

Tom Byron is a regular contributor to SWGM.



IT'S OFFICIAL!

How LucasArts Made Making Magic

The only "official" electronic information about the theatrical release of the *STAR WARS Trilogy Special Edition* was first available for the PC and Macintosh as part of the LucasArts Archives Vol. II: The *STAR WARS* Collection. Not only is that a mouthful, it's also a six CD-ROM set including such popular LucasArts games as *Rebel Assault*, *Rebel Assault II*, *TIE Fighter* and the *Dark Forces Super Sampler* (three playable levels).

Bundled with the games was *Making Magic: A Behind-the-Scenes Look at the Making of the STAR WARS Trilogy Special Edition*. A kind of documentary on CD-ROM, *Making Magic*



does as it says, offering *STAR WARS* fans a special inside look at the digital enhancements and all-new action to be found in the *Special Editions* of *A New Hope*, *The Empire Strikes Back* and *Return of the Jedi*. The disc includes many of the new scenes added to the films, including the much-ballyhooed Han Solo/Jabba the Hutt meeting. Also featured are interviews with George Lucas, Lucasfilm's Rick McCallum and ILM's John Knoll and Paul Huston. Fans will get a bit of special-effects history as they click through photos and information culled from the Lucasfilm Archives. *Making Magic* offers tons of information, sights and sounds about the films that made Darth Vader a household name. — T. B.

IN REBELLION, CHARACTERS ARE CAPTURED AND PLANETS ARE ATTACKED. FAR LEFT: AN ALLIANCE CHARACTER HAS BEEN CAPTURED AND BROUGHT BEFORE EMPEROR PALPATINE.

ABOVE: A GALACTIC EMPIRE FLEET MENACINGLY HOVERS OVER A PLANET. LEFT, FROM TOP: ADMIRAL PIETT (FROM *A NEW HOPE*), LABANSAT (FROM THE *ZAHN TRILOGY*) AND GENERAL CRIX MADINE (FROM *RETURN OF THE JEDI*).



RE: Catching the Special Edition on the Net

One of the most compelling aspects of the Internet is its ability to provide individuals with a public forum for wide-ranging debates. Two hundred years ago, the town meeting was the popular place to air personal views and gripes on issues affecting the local citizenry. The Internet crystallizes the concept of mass communications in which the town meeting has been thrown open to anyone on the planet with a computer, a modem and a phone line. And unlike the CB (citizens band) radio craze of the 1970s or the emergence of talk-radio call-in shows over the past decade, the Net allows for relatively anonymous, voiceless remarks which instead of dissipating on the airwaves can be stored verbatim on electronic bulletin boards, copied and disseminated to e-mail boxes worldwide.

While everything from Chechen politics to the latest sordid murder cases are fodder for Net salvos, there's all sorts of less serious stuff whizzing along on-line, too. *STAR WARS* fans—who demographically fall right into the Internet Generation's profile—certainly have found the Net a great way to discuss such far-flung topics as Han Solo's morality or whether *Star Trek's* Warf is any match for Chewbacca in a fight. Of course, fans have been picking the trilogy apart since day one, but what's uniquely Net-ish is that the talk has moved from traditional face-to-face to keyboard-to-anywhere.

Since it was first announced in 1994 that



George Lucas would enhance *STAR WARS*—and subsequently his entire trilogy—the merits of the *Special Edition* have been hotly contested, in general and very specific ways: Is it sacrilege to tinker with a classic? Why is the Luke-Biggs scene still on the cutting-room floor? And now that the revamped films are a theatrical reality and no longer just rumor and supposition, the Net babble's as endless as a C-3PO monologue. Add to that the *Special Edition* news, information and promotions on the World Wide Web—including the recently launched, most-official one from Lucasfilm—and it could take another 20 years to sift through it all.

In the few weeks before January 31, the date *STAR WARS* came back to the big screen, and the days just after, the chatter was incessant. Much of it bubbled from magazine articles in *The New Yorker*, *Entertainment Weekly* and *Newsweek*, broadcast interviews with Lucas on *Entertainment Tonight* and *Good Morning America* and the ear-

ly screenings around the country, including the so-called World Premiere in Los Angeles, attended by Lucas, cast members and a gaggle of celebrity wannabeseens. Even the Pepsi and Taco Bell commercials that debuted during the Super Bowl garnered their own Internet folders.

Although the whole matter of whether and why Lucas should at all tweak his set-in-celluloid trilogy remained a burning topic, particular elements, now out in the open, heated up. Perhaps the most incendiary was the most-heralded scene: where Han Solo and Jabba the Hutt come cheek by jowl. Fans had known all along that Lucas shot the scripted scene 20 years ago but left it out of the original when Jabba's human stand-in could not be replaced by an acceptable special effect, and they've been aware for more than a year that finally a computer-generated Hutt was to be inserted in the *Special Edition*. But now the particulars of the scene were visible and arguable. Posting after posting in fan club and newsgroup bulletin boards addressed not so much the resurrection of the scene as its execution.

Jabba himself has been roundly dissected—as much as a digital being can be. He's smaller and seemingly less developed than the crime lord heretofore seen in *Return of the Jedi* and since in toys and figurines, which has opened an evolutionary debate on the Hutt species. How much does a Hutt grow in seven years? Does Jabba have three fingers or four? Tattoos or none? Does he slither or undulate as he moves across Docking Bay 94?

Equally contended is the plunking of Boba Fett into the scene. Already vastly popular for his brief

but impactful appearances in *The Empire Strikes Back* and *Jedi*, as well as a plethora of multimedia exposure, the bounty hunter's newly cast cameo in *STAR WARS* is leading to vast conjecture on-line. Was he already on Han and Chewie's trail, even before Darth Vader put him and his fellow mercenaries on the case in *Empire*? What exactly is Fett's history with Jabba? Is that really Boba Fett, or maybe some other donner of Mandalore togs? ("Maybe that guy isn't Boba Fett," an on-line writer posits. "I mean, *anybody* could be under that armor—there could be dozens of those guys running around. Granted this is a long shot, but what the heck.")

There are lots of postings about the new-looking streets of Mos Eisley, now with added vehicles, rontos, dewbacks and aliens. The inserted scene of Biggs' heroics in the Rebel attack on the Death Star—previously edited out—is chat-room chaff. And before the theater run had even begun, guessing over whether video versions of the *Special Edition* would eventually be released was rampant.

Most of this back and forth is good fun, the type fans have had with each other for two decades. Where the on-line angst became more serious, in terms of substantive altering of the original story, is the subject of Greedo. By having the Rodian bounty hunter fire first when trying to capture Han in the cantina, Lucas indeed changed the script. Many accused Lucas of needlessly sanitizing Solo.

As the bulletin boards bloated, there were new *Special Edition* sightings on the Web, as well. Fans began going straight to the horse's mouth in November when Lucasfilm opened its irrefutable site (www.starwars.com). Admittedly modest at first, it flexed its authoritative muscle in mid-January with a multi-page photo essay on the preview screenings in Los Angeles, including a charming shot of Lucas posing with Carrie Fisher, Mark Hamill and the droids. The intention to be truly informational, more than commercial, seems clear.

More on the marketing side of the Web, the authorized, preexisting *STAR WARS*-linked sites—Bantam, Ballantine, Dark Horse Comics, Galoob, Hasbro/Kenner and others—are trumpeting their *Special Edition* offerings. And, as always, the spate of unauthorized sites were teeming with unofficial stuff.

These are exciting times for *STAR WARS* fans, and once the *Special Edition* is history, surfing for on-line news and info on the upcoming prequel will become a new vocation. Especially when actual filming begins later this year, with George Lucas himself returning to the director's chair after more than 20 years, one can only imagine the bulletin-board bonanzas awaiting the global *STAR WARS* community.



SITE SEEING: Where to find *STAR WARS* on the Web

BALLANTINE BOOKS: www.randomhouse.com/delrey/starwars.html

BANTAM DOUBLEDAY DELL: www.bdd.com/starwars

BERKLEY PUBLISHING: www.berkley.com

PUTNAM BERKLEY GROUP:
www.mca.com/putnam/index.html

CEDO: www.cedco.com

CHRONICLE BOOKS: www.chronbooks.com

DARK HORSE COMICS: www.dhorse.com/sw

DECIPHER: www.decipher.com/starwars/index.html

FISHER SPACE PEN: www.fisherpen.com/spacepe

GALOOB TOYS: www.galoob.com

HASBRO/KENNER: www.hasbro.com/starwars

INDUSTRIAL LIGHT & MAGIC: www.ildhr.com

LUCASARTS ENTERTAINMENT CO.: www.lucasarts.com

LUCASFILM LTD.: www.starwars.com

PARTY PROFESSIONALS: www.thegreatcoverup.com

PEPSICO: www.pepsi.com

PRIMA PUBLISHING: www.primapublishing.com

RHINO RECORDS: www.emerald.net/scripts/dbml.dll?Action=Query&Template=/Rhino/alinfo.dbm&num=72529

SEGA ENTERPRISES: www.sega.com

SOUND SOURCE INTERACTIVE: www.cris.com/ssi

THX (and Skywalker Sound): www.thx.com

TOPPS: www.topps.com

20TH CENTURY-FOX: www.fox.com

WILLITTS DESIGNS: www.willitts.com/swar.htm

ZANART ENTERTAINMENT: www.zanart.com

SPECIAL-ized

TRIVIA QUIZ



25 **STAR WARS**
Prizes!

USE THE FORCE

1 GRAND PRIZE 24-karat gold, limited-edition *Star Wars Trilogy Special Edition* ingot (shown above), courtesy of Authentic Images (see "Around the Galaxy")

2 FIRST PRIZES Ronto Battle Pack, courtesy of Lewis Galoob Toys

3 SECOND PRIZES Complete set of *Special Edition* Widevision cards, courtesy of Topps

19 THIRD PRIZES Retail box of *Special Edition* Widevision cards, courtesy of Topps

Entries must be received by **April 30, 1997**. One entry per person. Answers will appear in issue #12; winners will be notified by mail. Photocopies or handwritten copies of this contest are acceptable. Sorry, no e-mail entries.

Name _____ Birth Date _____

Address _____ Apt. # _____

City _____ State _____ Zip _____

MAIL YOUR ENTRY TO: Contest #10, *STAR WARS GALAXY MAGAZINE*,
One Whitehall St., New York, NY 10004

ANSWERS TO: "Dark Side" Trivia Contest in Issue #8: 1) Clone Wars; 2) Sith; 3) Palpatine; 4) The dark side; 5) Joruss C'Baath; 6) Nightsisters; 7) Roganda; 8) Shira Brie; 9) Exar Kun; 10) Anakin. Bonus Answer: Bail Organa

BY NOW you've most likely had a taste of *STAR WARS* on the big screen, once again or for the very first time. Either way, how much do you know about what's old and new in the *Special Edition* of *A New Hope*? This may not be as tough as the entrance exam to The Academy, but here's a chance to test your wits. If you make the perfect grade, then try unscrambling the circled letters to reveal the Bonus Answer (hint: one of these *Shadows*-born vehicles is CG'ed onto the streets of Mos Eisley) and mail your answers to us. We'll place all correct entries into a random drawing for some great *Special Edition* prizes. May the Force be with you!

- 1) Sandtroopers ride this lizard-like beast on the barren landscape of Tatooine.
- 2) This huge, multi-storied land rover is driven by bands of diminutive, hooded junk mongers.
- 3) This name is shared by the twin sons of Luke Skywalker's home planet.
- 4) A band of these jumpy critters scatters as Luke's landspeeder approaches Mos Eisley.
- 5) This beast of burden is spooked in Mos Eisley by a speeding vehicle and tosses one of its passengers.
- 6) Of what species of notorious scavengers is the fallen rider mentioned in #5?
- 7) One of these common-labor droids makes a debut appearance in Mos Eisley.
- 8) Han confronts this slug-ish being in the docking bay where the *Millennium Falcon* is berthed.
- 9) Famously short on words, this bounty hunter now makes a non-speaking cameo in Docking Bay 94?
- 10) This site on Yavin Four is home to a secret Rebel Alliance base.

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____
- 6) _____
- 7) _____
- 8) _____
- 9) _____
- 10) _____

BONUS ANSWER

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For more information, visit the Hasbro *Star Wars*™ Web site at www.hasbro.com.



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